

F R A N K E N S T E I N

By

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&  
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SEQUENCE " A "

MH

FADE IN:

(SOUND: DEEP BELL, SOLEMNLY  
TOLLING)

A-1 EXT. EXTREME LONG SHOT -  
HILLSIDE - DUSK

The sun has just set behind  
a line of poplars which  
stand sentinel-like, in sil-  
houtte against a cloud -  
streaked sky.

At the summit of the hill are  
four rude crosses, tilted at  
crazy angles, giving the sug-  
gestion of a small and ancient  
cemetery)

(TOLLING OF THE BELL CONTINUES)

Toward these crosses slowly  
toils a little band of peasants,  
about eight in all, four of  
which bear a coffin upon their  
shoulders.

DISSOLVE THROUGH TO:

A-2 EXT. HILLSIDE - CLOSER SHOT

as peasants pass laboriously  
up the hill. The pall-bearers  
are stalwart peasant types, in  
Central European garb: the others  
are bent with age, their sharp,  
hawk faces seamed and lined like  
withered apples.

An old crone leads a sober-eyed  
wondering child by the hand.

(TOLLING OF BELLS CONTINUES)

CAMERA PANS SLOWLY WITH THEM,  
as they move on past the trees,  
the late sun casting their mov-  
ing shadows upon the hillside.

DISSOLVE THROUGH TO:

A-3 EXT. TOP OF HILL  
In immediate fore., Bulking  
large against the camera  
stands the grim silent figure  
of the gravedigger, leaning  
upon his shovel, BACK TO CAMERA

(TOLLING OF BELL CONTINUES,  
SLIGHTLY DIMINISHED)

(CONTINUED)

A-3 (CONTINUED)

Beyond him, shooting down the hill, the bent figures of the peasants are seen approaching.

A-4 EXT. CEMETERY - MED. SHOT NEAR WALL

The wall is quite low, of crumbling stone. One or two forgotten graves with weather-beaten headstones lie in the tall grass just within the wall, swept by the faintly-stirring branches of a willow-tree. To the right of these graves in a break in the wall where a couple of the old stones have fallen in, and through this break, we catch a fleeting glimpse of a man, watching with a furtive air.

CAMERA MOVES SWIFTLY FORWARD TO CLOSE SHOT OF HENRY FRANKENSTEIN, crouching on the other side of the wall, only his head and shoulders visible.

He is about thirty, and evidently of a high type of intelligence, but with the glittering eye of a fanatic.

As CAMERA PAUSES, the pinched face of a dwarf appears below his shoulder level, also watching.

(TOLLING  
OF  
BELL  
CONTINUES  
THROUGHOUT  
THESE  
SHOTS;  
GRADUALLY  
DIMINISHING  
AS

A-3 EXT. CEMETERY - MED. SHOT

as the four pall-bearers lower the coffin into the grave. The others stand around in somber silence.

- INDICATED).

A-6 EXT. FLASH CLOSE SHOT - OLD CRONE AND CHILD

The old crone, bent almost double with age and infirmity, stands watching the ceremony with an expressionless face, as she fumbles with a rosary suspended around her wrinkled neck.

(CONTINUED)

A - 6 (CONTINUED)

Beside her, clinging  
to her tattered skirt  
the child glances around  
at her elders with bright  
inquiring, uncomprehending  
eyes.

A-7 EXT. FLASH CLOSE UP -  
OLD MAN

A fine type of patriarch,  
bowed under the weight of  
the years, wrinkled and  
toothless, his filmy eyes  
vague as he stands erect,  
his gaze moving slowly from  
the open grave at his feet  
to the sky above.

A-8 EXT. FLASH - SUNSET SKY

A single star burns brightly  
against the crowing dark.  
Across the sky darts a flock  
of swallows, wheeling into  
the sunset.

A-9 EXT. FLASH CLOSE UP-  
OPEN GRAVE

as the grave-digger's shovel  
starts piling earth into  
the hole.

(TOLLING

OF

DISSOLVE THROUGH TO:

BELL

A-10 EXT. FLASH LARGE CLOSE UP -  
OPEN GRAVE

CONTINUES

TO

new filled. The back of the  
shovel is patting the loose  
earth into a little mound.

DIE

SOFTLY

AWAY).

A-11 EXT CEMETERY - FLASH CLOSE  
SHOT AT WALL

Frankenstein and dwarf watching.  
Lights dim slowly down for sug-  
gestion of coming night

A-12 EXT. CEMETERY - FAIRLY  
WIDE ANGLE - REVERSE SHOT

with grave in fore., as  
peasants file slowly off  
down the hill in the thicken-  
ing dusk. Lights continue  
to dim.

A-13 EXT. MED. CLOSE SHOT AT WALL

Frankenstein, following the  
progress of the peasants'  
departure, now raises himself  
slowly to his feet, and stands  
for a moment staring after the  
departing mourners. Then he  
turns to the dwarf, who has  
also risen to a standing posi-  
tion and says sharply:

FRANKENSTEIN

All right - come along!

He vaults nimbly over the  
wall, and with a quick back-  
ward glance at the dwarf,  
strides off towards the grave.

The dwarf brings a pick and  
shovel into sight and, climb-  
ing laboriously over the wall,  
follows him.

A-14 EXT. CEMETERY-MED. SHOT -  
REVERSE ANGLE

Grave in fore., as Frankenstein  
and the dwarf emerge with swift  
stealth from the shadow of the  
willow-tree and advance to the  
grave.

Arriving in fore., Frankenstein  
glances about nervously - dwarf  
a little behind him, clumsily  
lugging the pick and shovel.  
Frankenstein snaps:

FRANKENSTEIN

quick - quick!

(CONTINUED)

A-14 (CONTINUED)

As he says this, he snatches the pick from the dwarf, and kicks it into the newly-covered grave. The dwarf starts to dig with the shovel. As he does so, CAMERA PANS SWIFTLY TO CLOSE SHOT OF ADJOINING GRAVE, a few feet away.

(SOUND OF PICK AND SHOVEL OVER THE SCENE)

This grave is quite modern in appearance and considerably more pretentious than the others, evidently the last resting-place of some important figure in the town.

At the head of the grave is a carved image of Death, shrouded in a robe with a deep cowl - the face invisible, the arms crossed. At first the outlines are dim and vague - then a faint ray of light commences to steal over it, brightening, widening, and we hear Frankenstein say:

FRANKENSTEIN

Moonrise - not a moment to lose -

As he speaks, the moonlight steals slowly over the figure, revealing it fully - an impressive, somber witness to the discretion in progress nearby. There is an unspoken menace in its sinister immobility, in the dark shadows which hide the cowed face.

A shovelful of loose earth is hurled into scene - we hear the sound of labored breathing as Frankenstein and the dwarf redouble their hurried efforts.

(SOUND OF PICK AND SHOVEL THUD OF EARTH, LABORED BREATHING)

DISSOLVE THROUGH TO:

A-15 EXT. CROSSROADS - MOONLIGHT-CLOSE SHOT

on the white surface of the road, the figure of a hanged man, swinging slightly from the gibbet, is seen in the shadow.

(CONTINUED)

A-15 (CONTINUED)  
CAMERA MOVES SWIFTLY  
BACK TO LONG SHOT.  
revealing the set-up.

Two white roads are divided  
by a strip of rocky land  
upon which a crude gibbet  
has been erected, and from  
the gibbet dangles the limp  
form of a man, stark against  
the sky. The roads are des-  
olate and deserted - a wild  
part of the mountains.

From immediate fore., BACKS  
TO CAMERA, the dark figures  
of Frankenstein and the dwarf  
appear and advance towards  
gibbet in background.

Dwarf slinks along at his  
master's heels, hesitating  
at the sight of the gibbet, but  
Frankenstein shoves im on  
ahead.

CAMERA FOLLOWS, as they  
approach the crossroads.  
Directly before the gibbet,  
Frankenstein thrusts a glitter-  
ing knife into the dwarf's un-  
willing hand and indicating  
the gibbet, says curtly:

FRANKENSTEIN

Up! Cut the rope!

The dwarf hesitates again,  
with an appealing glance at  
Frankenstein - then, as he  
sees the look of inexorable  
command in Frankenstein's  
eyes, he takes the knife and  
goes reluctantly forward.

CAMERA FOLLOWS - dwarf starts  
to shinny up the gibbet, the  
knife between his teeth,  
CAMERA PANNING UP as he climbs.

When he reaches the top, he  
braces himself with his legs  
entwined about the gibbet,  
and reaches out towards the  
cross-piece to cut the rope.  
Only the top part of the rope  
is seen, the body itself hang-  
ing out of sight. Just as the  
dwarf is about to cut the rope,  
he pauses, and looks down at  
Frankenstein

A-16 EXT. CLOSE UP-  
FRANKENSTEIN

shot from above, his  
face scowling up into  
camera.

FRANKENSTEIN

Well, fool! Are you afraid?

A-17 EXT. CLOSE SHOT -  
DWARF

cowed by his master's  
tone. He reaches forward  
and severs the rope with  
the blade. There is a thud  
as the body strikes the  
ground.

(SOUND: THUD OF FALLING BODY)

The dwarf gazes down,  
wide-eyed with terror.

A-18 EXT. FLASH CLOSE UP -  
FRANKENSTEIN

as he bends down to  
examine the body (out  
of scene).

A-19 EXT. FLASH CLOSEUP -  
DWARF

watching

A-20 EXT. LARGE CLOSE UP -  
FRANKENSTEIN

looking up at the dwarf  
with an expression of  
disappointment and annoyance.

FRANKENSTEIN

No use - the neck's broken.

He lowers his eyes  
towards the body on  
the ground, as we

DISSOLVE THROUGH TO:

SEQUENCE "B"

B-1 INTERIOR LIVING ROOM CHALET  
NIGHT .. LARGE CU PHOTOGRAPH  
OF FRANKENSTEIN

resting in an ornate frame on a polished table, the flicker of firelight across its face. The tilt of the head and general expression should coincide as exactly as possible with the preceding CU.

CAMERA MOVES BACK SLOWLY to include ELIZABETH, Frankenstein's fiancée, a charming girl of twenty wearing a simple dinner frock. She is seated before the fire on a low divan adjoining the table upon which the photograph rests. In her hand is a letter which she is turning over and over in an absent way. It is evident that she is under a considerable tension. The silver chime of a small Swiss clock on the mantel rouses her and she rises, tossing the letter momentarily aside and taking a cigarette from a box on the table, lights it and stands staring thoughtfully down at the photograph, puffing nervously.

(MANTEL CLOCK CHIMES  
EIGHT)

CAMERA CONTINUES MOVING BACK ACROSS ROOM, revealing it in its entirety. It is the living room in a large country house of the Swiss chalet type, and while the atmosphere of the place is one of mellowed age, a definite note of modernity is struck by the smart appointments. At one side is a large window, in a curtained alcove, leading to a balcony which overlooks the village street. At the moment the curtains are drawn, through low windows on the opposite side of the room we glimpse a rustic terrace with broad stone flagging and the suggestion of the moonlit waters of a lake beyond.

As CAMERA MOVES BACK TO INCLUDE DOOR IN IMMEDIATE FOREGROUND, a maid-servant in near peasant attire enters to announce:

CONTINUED

MAID SERVANT

Herr Victor Moritz

VICTOR MORITZ enters briskly. He is a fine-looking youth in his late twenties. From the far end of the room Elizabeth turns to greet him with a smile in which welcome and relief are mingled.

ELIZABETH  
Victor!

VICTOR (ADVANCING TOWARD HER)

Elizabeth - -

Maid servant withdraws, closing door. CAMERA FOLLOWS VICTOR as Xes to Elizabeth. She holds out her hands to him.

ELIZABETH

It's good of you to come

VICTOR (taking hands and kissing them lightly)

Nonsense - - I've been as anxious about Henry as you have - - and when I got your message it meant only one thing - - news - -

ELIZABETH

Yes, a letter. In the late Post.

(Xes to divan)

I have it here.

VICTOR (eagerly)

From Henry? at last?

Xes to her, CAMERA FOLLOWING. Elizabeth picks up the letter.

ELIZABETH

No - -

VICTOR looks disappointed

- -it's from Doctor Waldman at the University of Goldstadt

(CONTINUED)

VICTOR (vaguely)

Doctor Waldman?

ELIZABETH

Oh, surely you remember! He's quite renowned. Henry received his medical degree under him --they've been very great friends --

VICTOR nods, anxious for her to get on.

(she pauses)

-- Until -- well --something's happened. I -- this letter

Sinks down upon the divan with a troubled air.

--It's all here -- I wanted to ask your advice before showing it to Henry's father.

She unfolds the letter and studies it for a moment with an air of deep perplexity --Victor waiting with ill-restrained impatience

VICTOR

But what --

ELIZABETH (referring to letter)

Doctor Waldman says that Henry left the University about two months ago --

(glancing up at VICTOR)

That was just after our engagement was announced --

VICTOR (hurriedly, as if the subject is distasteful to him)

Yes, I -- remember --

(grimly)

And you've had no word from him since!

ELIZABETH (with a rueful smile)

Not a message -- not a letter -- nothing

B-1 (CONTINUED 3)

Victor's eyes are fiercely  
compassionate. It is  
obvious that he is hopelessly  
in love with her. Indicating  
the letter in her hand, he  
says rather brusquely:

VICTOR  
May I see that?

She hands it to him. He  
reads it slowly  
puzzling over it.

"... one of the most desolate  
parts of the mountains ...  
abandoned old mill which he  
has converted into a research  
laboratory ...secret  
experiments..."

(looking up, surprised)

Secret experiments?

ELIZABETH

That's what - - frightens me.

VICTOR

Why?

She does not reply at  
first, but sits staring  
into the fire as if  
hardly daring to give  
utterance to her fears.  
Then she says in a low  
voice, her face still  
averted

ELIZABETH

The last time we were together  
he told me that he was on the  
verge of a discovery that - -  
that would - -

(pauses)

VICTOR

That would what?

B-2 INTERIOR CLOSE SHOT ELIZABETH

as she turns her head slowly  
and looks at him full in the  
face, her voice hushed with  
awe.

ELIZABETH

--that would make him as  
great as God.

B-3 INTERIOR FLASH CU VICTOR

reacting to this in  
amusement.

VICTOR

But that's blasphemy! Henry  
couldn't have meant it!

B-4 INTERIOR MEDIUM SHOT  
Victor stares at Elizabeth  
who rises and starts to  
pace about, deeply troubled.

ELIZABETH

I don't know what he meant.  
He wouldn't say any more.  
He seemed to regret having  
said that much.

VICTOR

I can well imagine--!

(refers to letter again)

"When I encountered him one  
day in the village and asked  
if I might visit his laboratory,  
he glared at me, said he would  
permit no one to enter there,  
that I would be extremely  
unwelcome. His manner was  
strange --"

(breaking off with a frown)

I don't like the sound of  
this.

ELIZABETH (miserably)

I don't know what to do -- or  
think -- the uncertainty --he'd  
surely have written unless  
he's ill --or in trouble--

(CONTINUED)

B-4

(CONTINUED)

She drops disconsolately into a chair. Victor makes an involuntary gesture, as if he longed to take her in his arms and comfort her, but restrains himself, returning rather doggedly to his perusal of the letter. There is a momentary silence as he runs his eyes over the handwritten page; then he says determinedly:

VICTOR

I'm going to Goldstadt and find out about all this!

Elizabeth glances up with quick eagerness.

ELIZABETH

Oh, why can't we all go? - - you and I and Henry's father

VICTOR (cautiously)

No - -it might be better for me to go alone this time - - in case of - -

(pauses, allowing the dark implication to die - -taps letter significantly)

Meanwhile, we'll say nothing about this to anyone. In fact - -

(slipping it into his pocket)

- -I'll take it with me, as an introduction to Doctor Waldman. He'll put me in touch with Henry.

ELIZABETH

Do you think Henry will see you?

VICTOR (with a short laugh)

His oldest friend?

Xes to window overlooking terrace and stands gazing out over the starlit lake.

(CONTINUED)

It's only a day's journey - - I can leave in the morning.

ELIZABETH (rising)

Oh, I'll be so relieved.  
So grateful!

She Xes to him, CAMERA  
FOLLOWING INTO MEDIUM  
CLOSE SHOT AT WINDOW  
Victor turns to her with  
a smile at once gallant  
and gay.

VICTOR

That's enough, then, to send  
me to the ends of the earth  
for you!

She smiles affectionately at  
his pleasantry and allows  
her hand to rest lightly for  
a moment on his arm. At  
this casual contact he  
stiffens, his face suddenly  
grim -- the smile still on  
his lips but gone from his  
eyes. His voice is low, but  
still good-natured as he  
says thoughtfully:

VICTOR

That's where I should go,  
really -- to the ends of the  
earth -- and stay there --

ELIZABETH

I'm sure I shouldn't like  
that.

VICTOR (still smiling)

As if you'd really care!

ELIZABETH

Of course I'd care! I'm  
terribly fond of you.

VICTOR (whimsically)

Fond of me -- good old Victor,  
good old boy! Throw him a  
bone -- pat him on the head --

Detecting a growing  
undercurrent of  
bitterness beneath his  
banter, Elizabeth shakes  
her head slowly, in  
quiet reproach.

(CONTINUED)

ELIZABETH

Victor, Victor, my heart -- we  
weren't ever going to talk  
this way again --

Their eyes meet briefly --  
hers, soft with under-  
standing and pity -- his  
suddenly old and tired and  
hopeless. Then he says,  
very humbly:

VICTOR

I know. I'm sorry, Elizabeth.

(raising her hand to  
his lips)

Good-night --

ELIZABETH

Good-night

He smiles and exits  
abruptly from scene.  
She stands looking  
after him in sympathetic  
silence until the door  
closes, off-scene, and  
she is alone -- then she  
turns and stares out  
across the moonlit lake  
with grave, thoughtful  
eyes.

(SOUND OF DOOR CLOSING)

FADE OUT

SEQUENCE "C"

FADE IN TO

C-1 INT. LECTURE AMPHITHEATER UNIVERSITY  
MOVING CRANE SHOT

In immediate fore. are breakaway shelves upon which are various scientific instruments - racks of test-tubes, retorts, glass receptacles, etc. - CAMERA is shooting through shelves to amphitheater proper. The room itself is a combination of lecture hall and laboratory, very modern and up-to-date in construction and appointments. On opposite side from shelves a row of tiers recede upward to the wall and almost to the ceiling. The room is in shadow except for a large and powerful drop-light overhanging a dissecting table upon which lies a body. As scene FADES IN two attendants are in the act of drawing a rubber sheet over the body. A number of students of various types and ages are lounging about, listening to the conclusion of a lecture by DOCTOR WALDMAN, who officiates at the dissecting table and whose voice carries over entire scene. The room is hazy with tobacco smoke, which drifts about the light in languid whorls.

CAMERA MOVES FORWARD, right WALDMAN through the shelves, which part to admit its progress, and throughout ensuing action keeps moving slowly, never pausing until climax of scene is reached.

CAMERA MOVES FOREWARD, bringing Waldman into close view. He is holding up a large glass jar containing a human brain - CAMERA definitely establishes this jar and its contents as it continues on past and to the lower row of students.

CAMERA MOVES ALONG row of students, quietly picking up several diverse types, all in attitudes of close attention - then continues on up tiers, showing a more scattered grouping (most of the students are congregated in the first three rows) - finally swings abruptly to a small window at the back of the row of tiers, set high in the wall, where we see the face of the dwarf peering thru the glass from outside

-- and in conclusion of this lecture, gentlemen,  
I wish again to emphasize the importance of this brain specimen - one of the most unusual examples of the criminally moronic organ which has ever to my attention come here at the university. I am preserving it in the usual manner and recommend a further inspection at your leisure. To recapitulate an optic thalamus which is only one third the normal size - the almost completely undeveloped frontal lobe, the organ of rationalization, showing that the subject completely lacked the power of reasoning. These salient features which check exactly with the case history of the dead man here, record a life of brutality - of violence and murder!

(CONTINUED)

C-1 (CONTINUED)  
As Waldman brings his  
speeches to this emphatic  
close, CAMERA MOVES  
FOREWARD INTO LARGE CU DWARF,  
his nose flattened out  
against the window pane.

At the, CAMERA MOVES BACK  
to show shadows of students  
on the rear wall, as they  
rise to their feet and start  
to leave. There is the sound  
of vague movement, shuffling  
of feet, the rising murmur  
of voices.

WALDMAN (cont.)  
(brief pause, then Waldman  
And now, gentlemen, the  
class is dismissed.

C-2 INT. ANTEROOM IN UNIVERSITY OFFICE

A lean, precise-looking secretary  
with thick glasses, is glancing  
over a schedule for the benefit  
of Victor Moritz, who stands be-  
fore him, his hat in his hand, a  
top-coat over his arm.

SECRETARY

Doctor Waldman's last class  
for the evening should be  
over by now - if you'll wait  
here, I'll go and verify it  
for you.

Secretary rises

VICTOR

Thank you

C-3 INT. HALL OUTSIDE AMPHITHEATER

Students are filing out, laugh-  
ing and talking as they separate  
and go their individual ways.  
Waldman bringing up the rear  
talking in a low voice to a group  
of three. Beyond, through the  
open double doors, we see the main  
lights have been switched on, and  
the two attendants are cleaning  
up - one is wheeling the dissecting  
table out through door on far side  
of room, etc. Secretary enters  
scene, approaching Waldman, who  
glances up.

(CONTINUED)

C-3 (CONTINUED)

SECRETARY

There is a Herr Victor Moritz  
who wishes to talk to you  
about Henry Frankenstein.

Waldman looks surprised -  
hesitates for a moment with  
a little frown - then says  
slowly.

WALDMAN

Frankenstein . . Show the  
gentleman into my study.

Secretary nods and exits.

C-4 INT. LECTURE AMPHITHEATER  
MED. SHOT

Shelves in immediate fore.  
one of the attendants replaces  
the jar containing the brain on  
a shelf in fore. - then turns and  
Xes towards door. As he reaches  
the door, on the other side of the  
room, he glances around for the  
last time, as if to assure himself  
that everything is all right, and  
then exits, snapping out the lights  
from a wall switch. The room is  
dim, with only the moonlight stream-  
ing obliquely in from the high win-  
dows in the opposite wall. By some  
lighting device, jar containing the  
brain stands out clearly in fore.  
Then CAMERA PANS SWIFTLY ACROSS ROOM,  
moving up to CLOSE SHOT WINDOW, as  
the dwarf, using a small, sharp in-  
strument, presumably diamond-tipped,  
removes a small section of the window  
pane, inserts his hand, loosens the  
catch, and pushing the window open,  
drops cautiously into the room. As  
he starts down the narrow stairs that  
divide the semi-circle of the tiers, CAMERA  
MOVES SWIFTLY BACK, preceding him a-  
cross the room towards the shelves,  
pausing with jar in immediate fore.  
again, illumined by a pale shaft of  
moonlight. Dwarf into scene - reaches  
up on his tiptoes and takes down the  
jar - then turns and listens with a  
stealthy air.

as it rests on the top of the desk among a litter of papers and odds and ends. Waldman's hand comes into CU, lifts the top of the skull, which comes off like a cover, and inserts the bowl of a well-colored meerschaum pipe. We see that the skull is used as a tobacco jar and is half full of loose tobacco. Victor's voice is heard as CAMERA MOVES BACK TO MED. CLOSE SHOT OF WALDMAN and VICTOR, facing each other across the desk, Waldman with his back half turned to camera.

VICTOR

- not having heard from him for so long, we naturally were quite worried - and then, when your letter came -

He pauses, looking anxiously at Waldman, who is absorbed in the business of tamping down the tobacco in his pipe. Waldman nods slowly, in complete sympathy with Victor's anxiety - then lights the pipe and says musingly,

WALDMAN

A most brilliant young man, herr Frankenstein . . . yet so erratic. . . Back over his career here at the university I look with pride - yet for his future - I am troubled -

VICTOR (uneasily)

So I gathered from the tone of your letter.

WALDMAN (puffing away at his pipe)

His researches in the field of chemical galvanism - electrobiology - were far in advance of our theories here at the university - in fact, they had a stage reached where they were becoming - dangerous

(CONTINUED)

VICTOR

Dangerous?

WALDMAN

It was his ambition to create  
life.

VICTOR (relaxing a little)

The ambition of many modern  
scientists, surely -

WALDMAN (nodding)

An age-old dream - the ancient  
mystics - medieval alchemists -

VICTOR (smiling)

Fantastic, perhaps - but hard-  
ly dangerous.

WALDMAN (grimly)

Dangerous as regards our friend  
Frankenstein - to create life  
he wished first to destroy it  
and then recreate - electric-  
ally

VICTOR

Well, I'm aware it isn't a  
very popular procedure, but  
after all, in the interests  
of science, what are the lives  
of a few rabbits, a few dogs -?

C-6 INT. LARGE CU WALDMAN

He hesitates for a moment  
and then, removing the pipe  
from between his lips, leans  
slowly forward into the camera,  
and tapping impressively on  
the desk with a pudgy fore-  
finger, says,

WALDMAN

Frankenstein was only interest-  
ed in human life!

C-7 INT. FLASH LARGE CU VICTOR

reacting to this, a little blankly.

C-8 INT. STILL LARGER CU WALDMAN  
staring fixedly at Victor as he goes on to explain.

WALDMAN

The bodies we use in our dissecting room for lecture purposes were not good enough for his experiments - not perfect enough, he said. He wished us to supply him with other bodies in great quantities, so that he could select those parts which suited him best - the heart of one - the brain of another -  
(pauses-then adds grimly)  
- the bodies of the newly dead - and we were not to be too particular where - or how - we acquired them!

C-9 INT. MED. SHOT

Waldman with his back to camera; Victor facing camera, a look of incredulity in his eyes.

VICTOR

But that doesn't sound like Henry!

WALDMAN (simply)

You will find him - changed -

Victor sits quite still for a moment, never once taking his bewildered eyes from Waldman's face, apparently unable to grasp the terrible significance of what Waldman has told him. Then, as it suddenly becomes clear, he starts suddenly to his feet, exclaiming:

(CONTINUED)

VICTOR

Doctor Waldman, I can't believe it! Henry Frankenstein and I were boys together - I -

Breaks off and starts to walk agitatedly back and forth. Waldman watches him quietly, deeply touched by his distress.

WALDMAN

When I convinced him that his demands were beyond reason, he quit the university and declared he would a place find where he could work unhampered.

Victor halts in front of the desk, a little desperately.

VICTOR

But doesn't he realize where such extremes might lead him.

WALDMAN (shrugging)

Without the protection of an authorized medical body - into the hands of the police.

VICTOR(excitedly)

of course! He must be stopped before he's gone too far!

WALDMAN (shaking his head)

As a friend, I have remonstrated with him by the hour - but to no good -

VICTOR

Where is he now?

WALDMAN

High up on the slopes of the Weissenberg, in an old mill, where he has a laboratory constructed and fitted up himself.

VICTOR

We must go there at once - tonight! (CONTINUED)

WALDMAN (a little stiffly)

He has made it offensively clear that no one is welcome - not even his friends.

VICTOR

I'll make myself welcome, if I have to batter down his door!

WALDMAN (earnestly)

You will be doing him a great service if you can from these subjects his mind divert.

VICTOR

Look here - I may need your support - you'll be doing me a great service if you'll come along -

WALDMAN (with polite formality)

I'm sorry.

VICTOR

His father - his fiancée - myself - we'll all suffer if he comes to grief!

WALDMAN

As he undoubtedly will.

VICTOR (urgently)

Will you come? Will you?

Waldman starts to shake his head again, but is moved by compassion as he looks up into Victor's white strained face. Very slowly and deliberately, he knocks out his pipe and then says, with an air of sufferance:

WALDMAN

Very well, I will go with you.

As he rises and Victor grasps his hand gratefully, exclaiming:

VICTOR

Oh, thank you thank you!  
It means so much to us all -

FADE OUT

SEQUENCE " D "

FADE IN:

(LOW RUMBLE OF DISTANT  
THUNDER)

D-1 EXT. VERY LONG SHOT -  
MILL - NIGHT

The tall structure with  
its great sails, stands  
near the crest of a  
mountain, in a rocky clear-  
ing about a half mile above  
the timber line.

It presents a gaunt, almost  
spectral appearance, creat-  
ing an effect of desolation  
and abandonment. The sails  
are torn in some places, al-  
though whole enough to pres-  
ent sufficient wind resistance  
to turn them.

On the sky-line are great  
dark masses of cumulus clouds,  
piling up against the sky.

A pale flash of distant light-  
ning illumines the cloud form-  
ation for an instant - a storm  
is approaching, but will not  
break for quite a little while.

DISSOLVE THROUGH TO:

D-2 EXT. MILL - MED. CLOSE SHOT

shooting on angle from the  
ground to the roof of the  
mill, where a tall aerial  
with antennae has been erected -  
also a series of lightning rods  
of peculiar design. The small,  
dark form of the dwarf is seen  
scuttling about, performing  
some vague business with wires,  
etc.

DISSOLVE THROUGH TO:

D-3 EXT. ROOF OF MILL - CLOSER  
SHOT OF DWARF

wires and implements in his  
hands - is busy at work making  
some sort of connection be-  
tween the rods and antennae and  
two main high frequency wires.

(CONTINUED)

D-3 (CONTINUED)  
These frequency wires  
run down into the interior  
of the mill.

The roof has been recon-  
structed so that one-half  
of it slides back, like the  
rounded dome of an astronomical  
observatory, and is controlled  
by a lever inside, which we  
see later.

The roof is open, and the dwarf  
is moving about with consider-  
able agility, leaping here and  
there to avoid the opening.

The voice of Frankenstein is  
heard from below, impatiently  
calling:

FRANKENSTEIN

Fritz! . . . Fritz!

Dwarf pauses in his oper-  
ations, and kneeling down at  
the edge of the opening  
he looks into the room below.

CAMERA MOVES FORWARD INTO  
LARGE CLOSE UP, head and  
shoulders of dwarf in im-  
mediate fore., so that,  
shooting down over his  
shoulders into the labora-  
tory below, some fifty feet  
or more, we see Frankenstein  
looking up, giving directions.

He is wearing a white surgeon's  
uniform.

FRANKENSTEIN

Have you finished hooking up  
those high frequency wires?

Dwarf nods several times  
making inarticulate sounds  
that seem to indicate assent.

D-4 INT. LABORATORY - REVERSE SHOT

the head and shoulders of  
Frankenstein in fore. this  
time, shooting up to the large  
opening in the roof to where  
the dwarf kneels peering down  
in.

(CONTINUED)

D-4 (CONTINUED)

From somewhere beneath the opening, two shining steel rods, placed about four feet apart, rise into the air from a momentarily unseen fixture on floor of laboratory, connecting with the two high frequency wires, that drop down from above.

FRANKENSTEIN (sharply)

All right - come down here, now, and get this ring electrode attached! Hurry - there's no time to be lost!

His manner is peremptory, indicating a high state of nervous tension. The dwarf chatters something unintelligible - then reaches out and, grasping a rope, which trails loosely from the roof, lowers himself with the quick agility of a monkey to the laboratory level.

CAMERA FOLLOWS HIS PROGRESS DOWN, MOVING BACK to assume floor level focus, and we get a general view of the interior of the laboratory.

It is circular in shape, quite large, with no windows. It has two doors, both of solid oak, with great iron bolts - one leading to the main portion of the mill, and the other, somewhat smaller, opening out upon the narrow balcony which encircles the top floor of the mill. Both doors are closed at this time. The lighting is weird and unearthly.

At one side of the room, covering a vast amount of wall-space, is an intricate electrical machine - a glittering, mysterious apparatus with generators, transformers, wave charger, diffusers, a large rotary spark gap, etc. - very impressive looking, as it looms large and forbidding in the gloom of the room.

(CONTINUED)

In the wall adjoining this machine, are two large levers and a couple of wheels, constituting the apparatus for opening and closing the roof, and for raising and lowering the other principal feature of the room - a long surgical table, built of shining steel, with telescopic legs, which can be manipulated to raise the table to a height of twelve or fifteen feet above the floor level.

On this table lies a figure covered with a cloth of some shimmering metallic material designed to catch the light.

It is Frankenstein's creation - the monster of our story - waiting for the mysterious process which will give it life!

Above the head is a ring electrode with attached insulator, connecting with the high frequency wires; while encircling the body are three or four mercury tubes, one above the other fashioned to follow the general outline of the body.

At one side is a battered old sofa and a long table, covered with test-tubes and vials - glass graduates - crucibles - a Bunton burner - sheaves of paper filled with notes and minute mathematical calculations.

The sofa and the table are the only things in the room which look old or out of place - the rest of the room being apparently the very last work in ultra-modern equipment. In actuality, it is more impressionistic than scientific, and designed to create a feeling of modern scientific "magic" - something suggestive of the laboratory in "Metropolis".

As the dwarf reaches the floor level, there is a flash of lightning, and a deep roll of thunder, coming nearer.

(CONTINUED)

D-4 (CONTINUED - 3)

The dwarf drops down at  
Frankenstein's feet and  
crouches there in terror.

Frankenstein gives him a  
contemptuous prod with  
his foot.

FRANKENSTEIN

Fool! Afraid of the noise!  
It's the spark you should fear -  
the lightning - those millions  
of volts which mean annihilation-

(Softly)  
- or, as we shall demonstrate  
tonight - Life!

He turns abruptly towards  
wheel in wall. CAMERA  
FOLLOWS, leaving dwarf  
behind.

Frankenstein starts turn-  
ing one of the large wheels.

D-5 INT. LAB - LONG SHOT - ROOF

shooting up as roof starts to  
close.

D-6 INT. CLOSE SHOT-FRANKENSTEIN

glancing aloft as he turns the  
wheel. He is disheveled and  
haggard, his surgeon's uniform  
stained with chemicals and look-  
ing as if he hasn't had it off  
for days - his eyes feverish,  
face glistening with sweat.

As the roof swings back into  
place, he turns from the wheel,  
talking rapidly, in a low voice  
at first, then rising a little  
wildly.

FRANKENSTEIN

And now for it! The great Work-  
! - the supreme test -

He crosses towards table,  
CAMERA MOVING BACK TO  
WIDER ANGLE

- madness or genius - men or  
masters - yea - gods -

(CONTINUED)

D-6 (CONTINUED)

CAMERA, MOVING BACK,  
picks up table with  
body in fore.

Frankenstein stands  
staring at it, his  
eyes glittering in  
fierce concentration.

FRANKENSTEIN (CONTINUING)

Son of the elements - born of  
the lightning - fire -

(SOUND: RUMBLE OF THUNDER)

Ah, what a magnificent storm  
this is going to be! We haven't  
had one like it for two months!  
And this time we're ready, eh,  
Fritz? - ready -

He pauses and scowls  
down at the dwarf, who  
is crouched at the end  
of the sofa.

Why aren't you fixing that  
electrode?

Points to ring electrode  
above head of table.

D-7 INT. FLASH CLOSE UP-DWARF

chattering fearfully, and  
pointing with a skinny  
forefinger towards covered  
body on table.

D-8 INT. FLASH CLOSE UP -BODY

lying on table, shooting  
up, as seen from dwarf's  
point of view.

D-9 INT. WIDE ANGLE

Dwarf crouched in shadow by  
sofa in fore. - Frankenstein  
and table in b.g.

Frankenstein glances from one  
to the other, not comprehend-  
ing for a moment.

(CONTINUED)

D-9 (CONTINUED)

He then steps closer  
to the table, laughing  
scornfully.

FRANKENSTEIN

What! Afraid? Of this dead  
body?

Dwarf nods, chatter-  
ing again and crossing  
himself.

Why, it can't hurt you - it  
has no life! You yourself  
helped me assemble it! You  
worked beside me - cleaned my  
instruments - drained off the  
blood as I built it, piece by  
piece - arms - legs - heart

(beckoning)

Come! This is no time for  
squeamishness!

The Dwarf hesitates -  
Frankenstein draws himself  
up in attitude of stern  
command.

(sternly)

Do you hear?

Dwarf starts to go forward  
reluctantly, like a dog  
about to be whipped -  
CAMERA FOLLOWING HIM INTO  
CLOSER SHOT.

Frankenstein lifts a section  
of the covering, revealing a  
black arm and hand as it  
lies stiffly alongside of  
body on table - points to it  
reassuringly.

FRANKENSTEIN

See - there's nothing to fear!  
No blood - no traces of our  
handiwork, except a few surgical  
stitches -

CAMERA MOVES FORWARD INTO  
CLOSE UP OF FRANKENSTEIN

(CONTINUED)

FRANKENSTEIN

(continuing, as he  
glances at body)

- Even the final touch - the  
brain you stole tonight - in  
its place, all ready to function

-

He drops cover with an  
exultant laugh.

Think of it - think! The  
brain of a dead man - and now  
it will live again - in a  
body I've made with my own  
hands!

(Holds up his hands)

My own hands - !

He stares at them musing-  
ly for a moment, then wipes  
them slowly on the front  
of his uniform, as if un-  
consciously feeling that  
they are stained with blood...

The sound of the thunder  
rouses him to action - he  
says sharply:

(RUMBLE OF THUNDER)

Quick! Up there and attach  
that wire! We'll make on last  
test -

D-10 INT. WIDE ANGLE

matching Frankenstein's  
last speech, as he turns  
abruptly from table towards  
machine in b.g. Dwarf  
pulls small stool from  
behind table - clammers up  
and starts to attach electrode  
to high frequency wires.

Frankenstein crosses to  
machine and makes a con-  
nection of some sort -  
from machine comes a faint  
humming, as of a dynamo,  
growing louder, little by  
little - a blue spark shoots  
across from one part of the  
machine to another, with a  
hiss and crackle

(NOISES OF MACHINE  
HUMMING - CRACKLE OF  
SPARK)

(CONTINUED)

D-10 (CONTINUED)

Then he moves towards  
his work table, and takes  
up a large sheaf of notes.

Dwarf glances over his  
shoulder - fussing around  
with electrode.

CAMERA MOVES FORWARD TO  
CLOSER SHOT OF FRANKENSTEIN  
who is hastily checking up  
notes, referring to machine  
and muttering to himself.

FRANKENSTEIN (muttering)

Here we are - here we are -  
Ammeter reading as of yesterday  
check -

(makes hasty notation)

-Transformer - increase high  
frequency voltage - that will  
do it -

D-11 INT. CLOSE SHOT - DWARF

as he completes connection  
of electrode and high frequency  
wires - gets down from stool  
and pushes it out of the way -  
exits from scene towards  
Frankenstein.

D-12 INT. MED. CLOSE SHOT -  
NEAR MACHINE

matching action as dwarf  
enters scene - plucks at  
Frankenstein's sleeve, in-  
dicating by means of in-  
articulate sounds and gestures  
that he has completed his  
work.

Frankenstein glances back  
towards table in center of  
room.

FRANKENSTEIN

All ready, eh? Good - fine -

(CONTINUED)

He consults the notes again, and then lays them aside - turns to machine.

FRANKENSTEIN (Continuing)

Stand aside - there's a half million volts -

Pulls small lever - the room lights blink wildly - hum of the generator sounds more loudly.

Frankenstein starts making connections here and there, pressing buttons, pulling switches, etc. - one by one, the various portions of the machine spring into life.

CAMERA MOVES SWIFTLY FOREWARD TO CLOSE SHOT OF MACHINE

The rotary spark gap goes into action, emitting a snapping, whirling circle of fire - through large plate glass set in center of machine, another wide, blue spark leaps across the gap -

Frankenstein's voice is heard over scene, exclaiming excitedly:

FRANKENSTEIN

There it is - there it is -!  
We've got it! Nothing can stop us now - !

As he says this, DOUBLE EXPOSE OVER SCENE CLOSE UP OF WALDMAN'S KNUCKLES rapping on outer door below.

(RAPPING)

Electrical effects halt abruptly as Frankenstein shuts them off - rapping continues, and we hear Frankenstein's voice, in hoarse whisper:

What's that?

D-13 INT. FLASH CLOSE UP-  
FRANKENSTEIN

tense, listening

DOUBLE EXPOSE CLOSE UP  
ON WALDMAN'S HAND AGAIN - (SOUND: RAPPING LOUDER)  
hold for three or four  
imperative raps, then  
FADE OUT

FRANKENSTEIN

Someone at the door below!

D-14 INT. FLASH CLOSE UP -  
DWARF  
listening, frightened.

D-15 INT. CLOSE SHOT -  
FRANKENSTEIN AND DWARF

both listening, Frankenstein  
with his hand on control  
lever.

FRANKENSTEIN

Who can that be at this time  
of night?

DOUBLE EXPOSE CLOSE UP  
OF WALDMAN'S HAND MUCH  
LARGER, as sound of rap- (SOUND: RAPPING: MUCH LOUDER)  
ping becomes even louder  
and more insistent.

FADE OUT as Frankenstein  
says:

FRANKENSTEIN

Sh - h - h - quiet - !  
They'll go away -

CAMERA MOVES BACK TO  
WIDER ANGLE, as Franken-  
stein leaves machine and  
crosses softly towards  
door leading to main portion  
of mill - stands with his ear  
to it, listening.

DOUBLE EXPOSE HUGE CLOSE UP (SOUND: RAPPING - VERY LOUD)  
OD WALDMAN'S HAND rapping  
with loud determination.

(CONTINUED)

D-15 (CONTINUED)

FADE OUT as Frankenstein moves irritable away from the door - doesn't know quite what to do.

Dwarf hasn't budged an inch - stands regarding him with a panic-stricken air. Frankenstein beckons to him - he crosses quickly to door, CAMERA PANNING TO FOLLOW

FRANKENSTEIN (rapidly)

Take a lantern - see who it is and tell them to go away - tell them I'm not here - anything. We mustn't be interrupted now -

Opens the door and pushes the dwarf through it - then partially closes it and stands listening again.

A flash of lightning and heavy roll of thunder cause him to glance aloft nervously cursing the delay under his breath.

(SOUND - THUNDER)

D-16 INT. MAIN PORTION OF MILL -  
CLOSE SHOT - TOP OF STAIRS

These stairs are of worn stone, and curve down around inside of mill, flush with the wall.

Dwarf picks up lantern standing just outside of door, and starts cautiously down the stairs - CAMERA FOLLOWS HIS PROGRESS, revolving with angle of the stairs - shadow effect on wall as dwarf continues on down with lantern.

D-17 INT. LABORATORY

Frankenstein listening at door - glances thoughtfully over his shoulder - then closes door and crosses hurriedly to door leading out upon balcony - opens it and steps out - through open door we catch glimpse of rickety balcony rail - rain and storm with intermittent flashes of lightning across the night sky.

D-18 INT. LOWER FLOOR  
OF MILL - TRAVEL SHOT -

picking up dwarf as he  
comes down the stairs  
and crosses to door,  
CAMERA PANNING TO FOLLOW

There is a small wicket in  
door - dwarf stands up on  
tip-toe, holding lantern  
high, and opens the wicket.

CAMERA MOVES PAST HIM TO  
CLOSE SHOT THROUGH WICKET,  
revealing the faces of  
Waldman and Victor, illumined  
by the lantern's flickering  
rays.

WALDMAN (in kindly tones)

It's Doctor Waldman, Fritz -  
with a friend. Let us in.

D-19 EXT. MILL - RAIN -  
CLOSE SHOT THROUGH WICKET

Waldman and Victor in large  
silhouette, backs to camera.

Dwarf shakes his head emphat-  
ically, and makes guttural  
sounds of refusal.

VICTOR (impatiently)

Come, come! Don't keep us  
standing out here in the  
storm!

Frit's only reply is to  
slam the wicket in their  
faces.

VICTOR (incensed)

Well!

He starts to batter  
angrily upon the  
door.

D-20 EXT. BALCONY - RAIN

Frankenstein is leaning slightly forward over the rail, peering down through the darkness and rain to see who is standing below.

D-21 EXT. MILL - LONG SHOT  
DOWN SIDE FROM ABOVE

Waldman and Victor standing outside in the storm - Victor pounding angrily on the door and calling out:

VICTOR

Tell him it's Victor Moritz,  
do you hear?

D-22 EXT. BALCONY RAIL

Frankenstein straightens up at the sound of Victor's voice - very surprised, troubled - He hesitates for a moment as if trying to decide upon a course of action - then smiles grimly and reenters laboratory, crossing towards the other door.

D-23 INT. LOWER FLOOR OF MILL -  
CLOSE SHOT - DWARF AT DOOR

shrinking a little under the angry assaults from without - doesn't know what to do.

The voice of Frankenstein sounds from above:

FRANKENSTEIN

Fritz!

Dwarf turns quickly,  
looking up

D-24 INT. CLOSE SHOT  
TOP OF STAIRS

Frankenstein in  
immediate fore,-  
shooting down over his shoulder, far  
below, we see dwarf  
with lantern upraised,  
looking up

FRANKENSTEIN  
(calling)

Let them in!

Dwarf turns to obey,  
Frankenstein still  
watching.

D-25 INT. LOWER FLOOR OF  
MILL. MED. SHOT

as dwarf draws the bolts  
and swings open the door.  
Waldman and Victor enter,  
followed by a gust of wind  
and rain. Victor favors  
the dwarf with a sour look -  
dwarf pays no attention to  
him, but, hastily closes  
the door, bolting it again.  
Victor observes this action  
suspiciously. Waldman, how-  
ever, remains unperturbed -  
shakes the rain off his hat,  
saying to Fritz in gentle re-  
proof:

WALDMAN:

Keeping us out in all that  
storm, Fritz - !

Frankenstein's voice greets  
them mockingly from above.

FRANKENSTEIN:

A bad night for calling  
my friends□

Waldman and Victor look  
up - CAMERA SWINGS UP to  
L.S. of Frankenstein, high  
above the top of the  
stairs. Victor's voice  
is heard over scene.

VICTOR

Henry! What is all this  
nonsense of locked doors and -

FRANKENSTEIN (cutting in sharply)

Come up! Come up!

CAMERA SWINGS BACK TO  
MED. SHOT - LOWER FLOOR

Waldman and Victor start  
up the stairs, the dwarf bring-  
ing up the rear with his lan-  
tern. As the strange trio climb  
the worn stone stairs, CAMERA  
SPIRALS UP with them, the  
lantern casting huge, fantastic  
shadows on the walls.

DISSOLVE THROUGH TO:

INT.

D-26 TOP OF STAIRS

Waldman and Victor completing  
their climb, Waldman a little  
out of breath. Frankenstein  
is waiting in the doorway.

FRANKENSTEIN (smiling a  
wan welcome)

Victor!

Grasps Victor's hand  
impulsively.

VICTOR

Henry, what in the name of -

FRANKENSTEIN

And Doctor Waldman! I don't  
deserve your forgiveness -

WALDMAN (extending his hand)

But you have it.

VICTOR

You've had us all frantic -  
Elizabeth - your father -

They proceed into the  
laboratory, Frankenstein  
and the dwarf bringing up  
the rear. Dwarf leaves lantern  
outside on the landing.

(CONTINUED)

FRANKENSTEIN

If I have, I'm sorry. When  
I explain -

DISSOLVE THROUGH TO:

d-27 int. laboratory. reverse shot

matching action as Waldman and Victor precede Frankenstein into the room. Dwarf slides in past the three of them and scuttles off out of camera to other side of room. Frankenstein pauses at the door to close and bolt it - as Waldman and Victor observe this with an air of mild inquiry, he says by way of explanation:

FRANKENSTEIN

I've been forced to take unusual precautions -

VICTOR

Against what?

FRANKENSTEIN

I've had spy mania - I've been afraid of people prying about trying to find out things -

Comes forward - CAMERA  
MOVES BACK TO WIDER ANGLE

VICTOR (bewildered and impatient)

I don't understand all this  
mystery -

FRANKENSTEIN

Be patient - you will□

Waldman is looking around him with an air of keep professional interest at the unusual equipment and general character of the room.

WALDMAN (half to himself)

Amazing - amazing

(CONTINUED)

He moves away from Victor and Frankenstein, completely absorbed in his inspection of the room with its strange instruments - CAMERA SWINGS AROUND TO CLOSE SHOT VICTOR AND FRANKENSTEIN. Victor has been studying Frankenstein carefully, disapprovingly, as if his worst fears were realized.

VICTOR

Henry, you're not well - look as if you were on the verge of a breakdown! You must come home at once!

FRANKENSTEIN

Impossible!

VICTOR (indignantly)

But haven't you any regard for anyone's feelings? Your father's? Elizabeth's?

FRANKENSTEIN

Is that what they think?

VICTOR

They haven't known what to think! No letters -

FRANKENSTEIN (passing hand over eyes)

I know - I know. I've no excuse but work - but they'll overlook everything when they learn what I've been doing -

VICTOR

That's just it! What are you doing! This fantastic-looking place

FRANKENSTEIN

The whole world will acclaim me - tomorrow.

(CONTINUED)

D-27 CONTINUED

VICTOR (a little bitterly)

The world's acclaim means  
more to you, then, that  
Elizabeth -

FRANKENSTEIN (earnestly)

No, no - - you don't understand,  
Victor! I'm doing all this  
for her - to make her proud -  
proud -

There is a commotion off-  
scene - both turn quickly

D-28 INT. CLOSE SHOT AT TABLE

Waldman, pursuing his invest-  
igation of the room, has approached  
the table upon which the Monster  
lies, and has been about to raise  
the covering, when the dwarf, with  
a snarl, has leaped between him and  
the table, barring the way.

D-29 INT. WIDE ANGLE

matching action as Frankenstein  
springs forward, crying excitedly,

FRANKENSTEIN

Waldman! Keep away from that  
table!

and yanks Waldman's arm back  
Waldman look surprised -  
a little hurt.

WALDMAN (gently shiding)

My boy -

Frankenstein releases his  
arm, shamefacedly.

FRANKENSTEIN

I'm sorry - I meant no offense  
I -

(CONTINUED)

D-29 CONTINUED

Waldman pats his shoulder tolerantly. Frankenstein indicates sofa - says with an obvious effort at self-control

FRANKENSTEIN

Sit down there, Doctor, please - both of you - let me try to explain.

VICTOR

The sooner the better -

Waldman Xes obediently to the sofa and sits down, watching Frankenstein closely, with an air of professional interest. Victor takes a position behind the sofa - they both wait for Frankenstein to speak. Frankenstein seems unable to get started - he moves about with quick, nervous movements, cocking his head aloft at a sharp flash of lightning and the resultant roll of thunder. Waldman, as if to help him, tries to lead into the explanation by asking, in matter-of-fact tones,

WALDMAN

What have you there on the table that you don't wish me to disturb?

FRANKENSTEIN

A body.

D-30 INT. FLASH CU VICTOR

showing unpleasant reaction. Waldman's voice comes calmly  
[over CU.

WALDMAN'S VOICE

Well - and what are you doing with it?

D-31 INT. MED. SHOT. ANOTHER ANGLE

matching action as Waldman finishes question. Frankenstein does not reply at once, but resumes his nervous pacing. Then he stops in front of Waldman and says earnestly, almost pleadingly:

FRANKENSTEIN

You must let me tell you  
in my own way -

WALDMAN (gently)

of course.

Frankenstein nods several times, his eyes harried - then braces himself as if for a terrific ordeal, and speaking very rapidly, incisively, says:

FRANKENSTEIN

Doctor Waldman, for the benefit  
of our unscientific friend  
here -

(indicates Victor with  
a jerk of his head)

-what is the highest color  
in the spectrum - the last  
color we can see.

VICTOR

Violet - even I know that.

Frankenstein nods brusquely, glad there is no necessity for further explanation along these lines. Waldman, a stickler for scientific accuracy, makes an amendment:

WALDMAN

Science had discovered another  
color - another ray - the ultra  
violet

(CONTINUED)

FRANKENSTEIN (nodding)

Quite right - common knowledge.  
(pauses and takes deep  
breath)

Well, I've gone beyond that.  
I've found another ray, hotter  
than the ultra-violet - more  
powerful - life-giving -  
(emphatically)  
-life-creating!

WALDMAN (all attention now)

You have discovered some  
new force?

FRANKENSTEIN

The greatest! (steps to machine)  
In this machine are all the  
rays of the spectrum - the  
ultra violet beyond that -  
and beyond that, the Great  
Ray which in the beginning  
brought life into the world!

He brings this speech to a  
triumphant climax, his eyes  
gleaming with a almost fanatic  
light. Waldman stares - there  
is a momentary silence - then  
Waldman says, with an incredu-  
lous smile,

WALDMAN

Come - come - that's a pretty  
wild statement - without proof!

D-32 INT. FLASH CU FRANKENSTEIN

as he utters a sharp, un-  
pleasant laugh and snaps -

FRANKENSTEIN

You'll have proof - tonight!  
(indicates machine)  
I'm going to turn this ray on  
the body on that table  
(points to table with  
outstretched arm)  
- and bring it to life!

CAMERA SWINGS AROUND  
TO CLOSE SHOT BODY ON  
TABLE, and remains there  
for balance of speech.

D-33 INT. FLASH CU VICTOR

perfectly certain that his friend has gone out of his mind.

VICTOR

You're insane!

D-34 INT. MED. SHOT

Frankenstein in fore. - Waldman continues to stare at him in stunned silence for a moment - then shakes his head with grave misgiving.

WALDMAN

My boy, my boy, your studies have been too much for you -

He starts to rise. Frankenstein advances towards him a step or two, creating the feeling of almost pushing him back by sheer force of his impassioned speech.

FRANKENSTEIN

You're both wrong! I'm quite sane! I know. I've demonstrated it on lesser forms of life! I brought to life a dog killed by lightning! I had a heart - a human heart taken from a dead man, which I resuscitated and kept beating for three weeks!

Pauses, confronting them with a terrible smile of triumph.

There! What do you think of that?

He stands before them, drawn up to his full height, quivering with suppressed excitement. Waldman stirs uneasily and looks up over his shoulder at Victor, who has not moved since his last outburst - then back at Frankenstein, his eyes narrowing as he finally finds his voice sufficiently to ask:

WALDMAN

You really believe you can - restore the dead - to life?

D-35 INT. FLASH CU FRANKENSTEIN

his smile more terrible as he  
replies, softly:

FRANKENSTEIN

The body on that table is not  
dead. It has never lived!

D-36 INT. FLASH CU WALDMAN

as he gasps:

WALDMAN

What!

D-37 INT. FLASH CU FRANKENSTEIN

enjoying the sensation he  
has created - his voice raises  
to a climactic pitch:

FRANKENSTEIN

I created it!

D-38 INT. FLASH LARGE CU WALDMAN

gaping, speechless.

D-39 INT. FLASH CU VICTOR

stiffening in horror  
with a sibilant intake  
of his breath.

(TERRIFIC CRASH OF THUNDER AS  
STORM BREAKS OVERHEAD IN FULL  
FURY)

D-40 INT. FAIRLY WIDE ANGLE

shooting towards Frankenstein  
Victor and Waldman in silhouette  
in fore., backs to camera  
Frankenstein draws nearer,  
speaking very rapidly:

FRANKENSTEIN

Mad with my own hands -  
assembled organ by organ -  
(to Waldman)  
You remember our quarrel, when  
I quit the University?  
(Waldman nods)  
You thought I was mad, then-  
you refused to find bodies for  
me to use - ! Well, I found  
them - I used them!

Waldman rises very slowly,  
back still to camera, his  
voice ringing out in stern  
accusation as the underlying  
meaning of Frankenstein's  
words become clear.

WALDMAN

Where did you find them?

FRANKENSTEIN (grimly)

Where they had been buried.

WALDMAN

You mean you desecrated graves?

FRANKENSTEIN (ruthlessly)

Yes - at first. But those  
who died of disease -

D-41 INT. LARGE CU WALDMAN

regarding Frankenstein with  
the cold, merciless eyes of  
judgement. Frankenstein's  
voice continues, unbroken  
over CU....

FRANKENSTEIN

-whose life-machines had al  
ready run down like worn-out  
clocks defeated me. Corruption  
set in too soon. I had to  
have perfect organs -

matching action as Victor and Waldman continue to stare at Frankenstein, whose voice continues, unbroken, from preceding shot.

FRANKENSTEIN

- I turned to violent death for my experiments! Do you remember the body of that murderer which hung in chains on the gibbet above Goldstadt?

WALDMAN

It disappeared -

FRANKENSTEIN

I stole it!

VICTOR (aghast)

In God's name, Henry - !

FRANKENSTEIN

-used what portions I found necessary -

He halts, breathless, unable to go on. Waldman looks at him without speaking for a moment. Then a look of pity comes over his face as he appears to realize that he is dealing with a man temporarily deranged, who must be protected against the consequences of his folly - glances significantly at Victor and then back at Frankenstein - says,

WALDMAN

We will help you bury the corpse - we will keep your secret -

FRANKENSTEIN (laughing unnaturally)

There's nothing left to bury- I destroyed the remains with acid!

As he says this, he has apparently reached the end of his strength - turns abruptly and Xing to work-table where his notes, instruments, etc. lie, and picking up a flask, pours himself a drink - CAMERA PANNING TO FOLLOW

D-43 INT. MED. SHOT  
VICTOR AND WALDMAN

Their heads turn, following him in blank dismay and stupefaction - then their eyes seek each other's. Both appear utterly incapable of words. Frankenstein's revelation has overwhelmed them. Waldman sinks slowly back down upon the sofa and covers his eyes with his hands. Victor stands like a graven image, nothing alive but his eyes, which are vivid with helpless horror. There is a brilliant flash of lightning - a crack of thunder. They are too dazed to pay any heed.

(SHARP CRACK OF THUNDER  
SOUNDING DIRECTLY  
OVERHEAD)

D-44 INT. CLOSE SHOT FRANKENSTEIN

gulping down his drink - pauses in the midst of the act as another flash of lightning illumines his face, which is streaming with great beads of sweat. The sound of thunder seems to open new reserves of energy, as he springs into action, shouting:

FRANKENSTEIN

Fritz! Fritz!

Exits from scene

D-45 INT. FLASH OF DWARF

who has been huddled on a high stool in a corner - he slips obediently down from the stool.

D-45 INT. WIDE ANGLE

matching action as Frankenstein Xes in great strides towards the table upon which the body lies, summoning Fritz with an impatient snapping of his fingers.

FRANKENSTEIN

Come! We've not a moment more to waste! It must be now!

(CONTINUED)

D-46 CONTINUED

As Fritz Xes, reluctantly but having no choice, towards the table where the body lies, CAMERA MOVES FORWARD INTO CLOSER SHOT. Frankenstein moves about with swift precision, making final examination of the electrodes, wires, etc., checking them aloud:

FRANKENSTEIN

Everything is ready - the electrodes - wires - all right, Fritz, - all right -

D-47 INT. MED. SHOT WALDMAN AND VICTOR

Waldman looks up slowly, watching Frankenstein's shadow, flitting back and forth from table to machine, passes across the faces of Waldman and Victor. Waldman says nothing for a moment, then asks in a strained voice:

WALDMAN

What are you going to do now, Henry?

D-48 INT. WIDE ANGLE

Waldman on sofa in b.g. - Frankenstein pauses half-way between table and machine - says tensely:

FRANKENSTEIN

I'm going to prove my sanity - if you care to remain and watch -  
(pauses, half mockingly)  
Or perhaps you would prefer to leave me alone in my madness -

Waldman rises slowly, drawing a deep breath and saying with an air of helpless resignation

WALDMAN

I will see this horror through

(CONTINUED)

FRANKENSTEIN (with increased  
mockery)

Excellent! There speaks  
the scientist!

(to Victor, who has not  
moved)

And you, Victor - ?

VICTOR (with an effort)  
Of course - I'll stay -

FRANKENSTEIN (with mad gaiety)

Good! Good! The three of us-  
here in the dark and the storm-  
watching the dawn of a new day  
for humanity - !

(to Fritz)

Quick - the wheel - when I  
tell you -

Fritz scuttles across the  
room and takes his place  
beside the wheel which con-  
trols the roof. Frankenstein  
again addresses Waldman, his  
voice this time a little more  
under control - brisque,  
businesslike:

FRANKENSTEIN

And now, Doctor - if you will  
come here - and satisfy you-  
self that this body is quite  
without life -

Waldman hesitates for a moment  
then starts to come slowly for-  
ward, as if every step were an  
effort. Victor comes around  
from behind the sofa, his eyes  
still fixed wonderingly upon  
Frankenstein's excited, gleaming  
face. CAMERA SWINGS AROUND so  
that table with body is in imme-  
diate fore. - Waldman approaches  
and stands looking down at the  
body, still covered by the shim-  
mering cloth. Frankenstein reaches  
down and lifts a corner of the cover -  
Waldman makes no move as yet, but  
stands gazing down at the body with  
an expression of repulsion.

FRANKENSTEIN

Test it - thoroughly - there  
must be no doubt.

(CONTINUED)

D-48 CONTINUED-2

Waldman puts his head down to the chest of the corpse to listen for possible heart action or indications of breathing - his action is quite perfunctory, however, there being little doubt in his mind but what Frankenstein has stated the condition correctly. Then he straightens up and lifts one of the arms into the camera - it is black and rigid - drops it quickly, with a shrug, Victor peering over his shoulder with grim, fascinated eyes.

WALDMAN

Of course the thing is dead.

FRANKENSTEIN (raising cover a little more)

The face - look at the face -

D-49 INT. FLASH CU FACE OF CORPSE

It is chalky white and expressionless - moulded so as to be just a trifle out of proportions, something just this side of human - but that narrow margin is sufficient to make it insidiously horrible. Waldman's voice, coming over CU in shaky tones, describes it perfectly:

WALDMAN

it is like a death-mask of a monster -

D-50 INT. WIDE ANGLE

matching action as Frankenstein drops the cover back into place, exclaiming:

FRANKENSTEIN

Not very flattering to my prowess as a sculptor, doctor-  
(to Fritz, in ringing tones)

All right, Fritz - the wheel -!

They turn quickly, glancing across the room toward Fritz.

D-51 INT. FLASH CU FRITZ

as he starts to turn the wheel  
controlling the roof.

D-52 INT. FLASH CLOSE SHOT ROOF

rolling back. The rain beats  
in - there is another flash of  
lightning, followed by a crash  
of thunder.

(CRASH OF THUNDER[]  
REVERBERATING)

D-53 INT. FLASH CLOSE SHOT GROUP

Waldman, Victor, and Frankenstein  
gazing aloft - Waldman and Victor  
with expression of amazement,  
Frankenstein glancing slyly at  
them, enjoying their reaction.

D-54 INT. FLASH CU DWARF

shrinking back at the fury of  
the elements - releases wheel.

D-55 INT. L.S. ROOF

completely rolled back - as seen  
from floor of laboratory.

D-56 INT. WIDE ANGLE

Machine in fore. - Frankenstein  
Xes from table towards machine  
and stands for a moment with his  
hand on the lever controlling  
movement of table - cries in  
warning to Waldman and Victor:

FRANKENSTEIN

Stand back!

Presses down upon the lever  
and stands watching table -  
Waldman and Victor step quickly  
back, startled - table starts  
to move towards roof, the steel  
telescopic legs unfolding slowly,  
noiselessly.

D-57 INT. CLOSE SHOT TABLE

as it moves slowly up into  
the air - CAMERA FOLLOWING  
AT TABLE LEVEL - the figures  
of Waldman and Victor pass  
down out of scene as table  
continues upward.

D-58 INT. L.S. FROM ABOVE

shooting down into laboratory  
as table rises slowly into  
camera - Waldman and Victor be-  
low, looking up.

D-59 INT. FLASH CU WALDMAN'S FACE

looking up.

d-60 int. flash cu victor's face

looking up.

D-61 INT. FLASH CU FRANKENSTEIN'S FACE

Looking up - grim-lipped - under  
terrific strain.

D-62 LABORATORY

matching action as the men look  
up at table - shooting on angle to  
include table, which has now risen  
to a height of fifteen feet or more  
and come to a stop.

D-63 INT. L.S. FROM ABOVE

showing the men looking up at table, which rises into fore. at height of fifteen feet or more and comes to a sudden halt.

D-64 INT. LABORATORY  
MED. SHOT FLOOR LEVEL

as the tension relaxes for a brief moment - Waldman and Victor glance across at Frankenstein, who steps quickly away from the lever towards the great machine nearby. He is greatly excited, jabbering an incoherent explanation as he points aloft, dividing his attention between them and machine.

FRANKENSTEIN

Antenna on roof - connect with high frequency wires - electrodes on table there - then with this machine -

CAMERA MOVES SWIFTLY FORWARD INTO CLOSE SHOT FRANKENSTEIN AT MACHINE

He makes the same connection as in previous scene - generator starts to hum - blue sparks crackle across face of machine - the rotary spark gap emits the same whirling, snapping circle of fire - Frankenstein's voice trails away as he concentrates his entire attention upon machine, which now springs into action, full blast - Frankenstein leaps back, crying:

(NOISES OF MACHINE)

FRANKENSTEIN

Take care! Stand back!

D-65 INT FLASH CU MACHINE

Electrical effects

DISSOLVE THROUGH TO

D-66 INT. FLASH CU ANOTHER PART  
MACHINE

Electrical effects. DOUBLE  
EXPOSE CU FRANKENSTEIN - flash  
of his white, strained face -  
HOLD DOUBLE EXPOSE and  
DISSOLVE THROUGH TO:

(NOISES  
OF  
MACHINE  
THROUGHOUT  
THESE  
SHOTS)

D-67 INT. FLASH LARGER  
CU MACHINE

More effects - CU FRANKENSTEIN  
double-exposed faintly

FADE OUT DOUBLE EXPOSE

D-68 EXT. FLASH NIGHT SKY

A vivid streak of lightning  
across the sky, followed al-  
most immediately by sound of (THUNDER - LOUD)  
thunder, which carries over  
into next shot.

D-69 INT. FLASH LARGE  
CU MACHINE

electrical effects as preceding  
lighting flash effects same (MACHINE NOISES)  
visible reaction.

D-70 INT. FLASH CLOSE SHOT TABLE

electrical effects whirling  
in circles around table through (HISSING SOUNDS)  
glass tubes.

D-71 EXT. FLASH L.S. MILL

showing fury of storm - trees  
bending wildly - lashing rain -  
howl of the wind - a jagged  
streak of lightning cuts across  
the sky behind the mill, throwing  
it momentarily into sharp silhouette.

D-72 INT. LABORATORY, FLASH  
CLOSE SHOT OF WALDMAN AND VICTOR

watching, the lightning on their  
faces - weird effects (MACHINE NOISES VERY LOUD)

D-73 INT. LABORATORY, FLASH CU  
FRANKENSTEIN

standing near the machine - he  
screams against the noise of  
the machine:

FRANKENSTEIN

We haven't gotten a direct  
connection yet!

Another flash of lightning  
streaks across his face.

D-74 INT. LABORATORY. FLASH CU DWARF

shrinking back against the wall  
behind the work table in abject  
terror.

D-75 EXT. L.S. NIGHT SKY

showing mill and trees again -  
a particularly blinding flash of  
lightning, followed instantly by  
an almost deafening crack of  
thunder.

D-76 EXT. FLASH CLOSE SHOT  
TOP OF MILL

Lightning contacts with antennae -  
the lightning flashes along the  
high frequency wires blindingly.

D-77 INT. LABORATORY  
FLASH CU DWARF

as this lightning flash flares  
luridly across his contorted face-  
he screams and buries his head  
in his arms.

D-78 INT. LABORATORY. WIDE ANGLE

as high frequency wires contact  
electrodes - great electrical  
display as glass rings around (THUNDER)  
table crackle with the intense  
heat - entire face of machine  
seems to suddenly become blotted  
out by a blinding flash of fire.

D-79 INT. FLASH CU FRANKENSTEIN

in negative - 12 frames.

D-80 INT. LABORATORY. WIDE ANGLE

As another terrific bolt of  
lightning strikes the apparatus,  
(12 frames)

INT.  
D-81 FLASH CU WALDMAN AND VICTOR

in negative - 12 frames (LOUD THUNDER)

D-82 INT. LABORATORY. WIDE ANGLE

A final and terrific flash of  
lightning, completely blotting  
out the scene - the crash of  
thunder - roar of machine - (THUNDER - MACHINE NOISES  
screams of dwarf - then laboratory CRIES OF DWARF)  
is seen again - every light blown  
out - just the outlines of the men  
and the pale flicker of their faces  
as lightning plays across them,  
diminished in fury.

D-83 INT. FLASH ENORMOUS CU WALDMAN

staring up into the storm.

D-84 INT. FLASH ENORMOUS CU VICTOR

terrified, also looking up

D-85 INT. FLASH ENORMOUS  
CU FRANKENSTEIN

completely exhausted, in a  
state bordering on complete  
collapse, also looking up.

D-86 INT. LARGE CU TABLE

as electrical effects around  
it die out. The hand of the Monster  
is seen dangling over the side  
where it was dropped by Waldman  
in his hasty examination. CAMERA  
MOVES TO LARGE CU HAND, which is  
blank, as before. Then slowly  
the tips of the fingers start to  
turn white - the transition from  
black to white starts to creep up  
the hand towards the wrist until  
the entire hand is white and normal-  
looking. We see for the first time  
that the fingers have no finger-  
nails.

D-87 INT. LABORATORY, FLASH LARGE CU  
DWARF

peering aloft from within the shelter  
of his arms - suddenly his eyes grow  
wide with fear - he screams in terror  
levelling a trembling finger up towards  
the table

D-88 INT. FLASH CU HAND OF MONSTER

as one of the fingers starts  
to move, slowly, stiffly

D-89 INT. FLASH CU WALDMAN  
staring aloft incredulously.

D-90 INT FLASH CU HAND  
as another finger repeats the  
movement - then a third.

D-91 INT. FLASH CU VICTOR  
starting back with a muffled  
cry as he observes the movement.

D-92 INT. FLASH OF CU ARM OF MONSTER  
as it stirs beneath the covers -  
starts to move limply, but with  
growing strength, fingers feebly  
clutching at edge of cover.

D-93 INT. FLASH LARGE CU  
FRANKENSTEIN  
watching this - a look of insane  
exultation spreads over his face -  
his eyes light up - he starts to  
tremble violently - then to laugh, in  
low tone at first, but gradually  
louder and louder.

D-94 INT. FLASH CLOSE SHOT TABLE

over the side we see the white arm continue to move, getting stronger - then there is a vague movement beneath the cover, as of a whole body stirring weakly, like a man coming out of an anesthetic. As Frankenstein's laughter dies away for a moment, we hear from beneath the cover a faint sound- a whimper, like that of an animal in pain.

(FRANKENSTEIN'S  
LAUGHTER FAINTLY  
OVER THE SCENE)

D-95 INT. LABORATORY. WIDE ANGLE

at floor level as Waldman and Victor back away from beneath the table, Waldman collapsing upon the sofa. For the first time they find themselves able to speak, Frankenstein is laughing - louder - louder

(FRANKENSTEIN'S LAUGHTER)

WALDMAN

Lights! Lights!

VICTOR

There are no lights!

FRANKENSTEIN (laughing crazily  
triumphantly)

It's alive! It's alive!  
I've succeeded!

VICTOR

Henry - in the name of God -

CAMERA MOVES SWIFTLY FORWARD TO HUGE CU FRANKENSTEIN, as he stands, his feet apart, arms upstretched, peal after peal of laughter bursting from his throat as he screams:

FRANKENSTEIN

In the same of God! Now I  
know how it feels to be God!

FADE OUT

SEQUENCE " E "

(SOUND OF FAR-OFF  
EERIE HOWLING)

FADE IN:

E-1 EXT. VILLAGE STREET - NIGHT

The street is silent and deserted. There are no lights in any of the windows. The flare of a solitary street lamp flickers wanly in the evening wind, creating a small pool of light in the surrounding darkness.

A man comes hurrying down the street, past camera - CAMERA PICKS HIM UP AND PANS SWIFTLY WITH HIM until he pauses before a doorway and knocks hurriedly, as if he could not stand being alone in that dark, silent street, with the fearsome, far-off howling for company.

(SOUND: HOWLING OFF)

While he waits for someone to open the door, he cocks his head and listens and seems to shrink down into his upturned coat collar - then there is the faint sound of the drawing of a bolt and the door is opened half-way and a white face appears, like a handkerchief against the dark, bidding him enter.

He slips inside and we hear the sound of the bolt being dropped back into place and

DISSOLVE THROUGH TO:

E-2 EXT. PEASANT'S COTTAGE - NIGHT

A small cottage with a thatched roof, presumably on the outskirts of the town. The door is half open, and peering through into the darkness outside and listening are two old peasants - one, an old man, with a lantern raised aloft; the other, a bent old woman with a pipe. They listen, a look of fright on their faces. CAMERA MOVES SLOWLY UP TO COUPLE AS THEY SPEAK

(HOWLING SOUNDS LOUDER)

(CONTINUED)

E-2 (CONTINUED)

OLD MAN

It sounds like the cry of the  
were-wolf -

OLD WOMAN

Ja, some evil thing is abroad.

She crosses herself.  
As they draw instinctively  
back into the shelter of  
the cottage, slowly closing  
the door against this un-  
known terror.

DISSOLVE THROUGH TO:

E-3 INT. ANOTHER PEASANT COTTAGE -  
NIGHT - CLOSE SHOT AT WINDOW

A young peasant mother, with  
a candle in her hand, is listen-  
ing at the window, the curtain  
half drawn aside. Behind her,  
is a picturesque cradle, a  
young baby is sleeping. The  
young mother drops the curtain  
back into place and moves slowly  
to a crucifix hanging on the wall  
next to the window. Setting the  
cradle down upon a carved chest  
beneath the crucifix, she sinks  
to her knees in silent prayer.

(HOWLING STILL LOUDER)

DISSOLVE THROUGH TO:

E-4 EXT. VERY LONG SHOT - HILL -  
NIGHT

A glass or process shot of the  
bleak mountains that encompass  
the valley. Far up on the  
rocky heights is the dark out-  
line of the mill. A tiny light  
is burning, a mere pin-prick in  
the dark.

(HOWLING RISING TO  
CRESCENDO)

CAMERA STARTS TO MOVE FORWARD  
as we

DISSOLVE THROUGH TO:

(HOWLING CUT SHORT  
ABRUPTLY BY THE  
CRACK OF A WHIP)

E-5 INT. CELLAR OF MILL -  
NIGHT - CLOSE SHOT OF  
FRANKENSTEIN'S HAND

wielding a vicious-looking  
whip, which has just uncoiled,  
like a snake striking, and is  
being withdrawn.

CAMERA MOVES QUICKLY BACK TO  
FULL SCENE, as Frankenstein  
lashes out again with the whip -  
it hisses through the air and  
cracks again. He is panting  
heavily, and looks harried and  
almost exhausted.

The interior of the cellar is  
a place of indeterminate size  
with an uneven floor covered with  
dirty straw and debris. Dark  
old beams, sagging a little with  
age, support the roof. The  
stone walls of the cellar are  
damp and covered with fungus.

In a nearby corner, in the shadow  
of a beam, chained to a ring in  
the wall, the Monster crouches,  
a huddled, formless mass. At  
the foot of three broad steps  
leading up out of the cellar is  
the dwarf, hunched up over a  
small brazier of glowing coals,  
holding in his hand an iron  
poker, the other end of which  
rests in the bed of coals.

FRANKENSTEIN

(lowering the whip a  
little breathless)

Hah - there - ! You've begin-  
ning to understand my language  
eh? No more of that howling -  
the whole countryside will be  
upon us -

Stands looking down at  
the Monster, regaining  
his breath, trembling  
nervously.

E-6 INT. FLASH CLOSE UP -  
DWARF

watching, his eyes wide  
with terrified fascination -  
the glow of the coals in the  
brazier lighting his pinched  
features. He grips the hot  
iron tightly, as if his very  
life depended upon keeping a  
firm hold on it.

e-7 int. cellar - wide angle

Frankenstein, as if satisfied that the Monster has been cowed for the time being, drops his whip and addresses the dwarf wearily, with a note of discouragement in his voice.

FRANKENSTEIN

Ah. Fritz, Fritz, it's going to be no easy task to tame this fellow -

CAMERA MOVES FORWARD TO CLOSE UP OF WHIP ON FLOOR and then across towards the Monster. Frankenstein's voice continues, unbroken over scene. Monster's arm comes slowly, stealthily into scene - the white, almost bloodless fingers reaching for the whip as it lies on the floor.

-He has the strength of ten men - until we can reach his brain - his reason - and teach little by little - first by fear - then as a child, learning one simple lesson at a time -

E-8 INT. CELLAR - REVERSE ANGLE

Huge shape of the Monster in immediate fore., as he slowly works his way towards the whip, dragging his heavy chain behind him.

Frankenstein's speech is interrupted by a squeal of alarm from the dwarf, as he observes this furtive movement. Frankenstein whirls around just in time to catch the Monster in the act of picking up the whip. He leaps back with a cry of anger, and fear as the Monster starts to rise on his haunches, dark and menacing, his great form almost blotting out the scene.

Frankenstein stumbles back towards the dwarf, screaming:

FRANKENSTEIN

The iron! The iron!

E-9 INT. FLASH CLOSE SHOT -  
BRAZIER

as the white-hot iron is  
hastily snatched from its  
bed of glowing coals

E-10 INT. CELLAR - WIDE ANGLE

matching action as dwarf  
passes the hot iron to  
Frankenstein, who draws  
himself up into a masterful  
attitude and advances upon  
the Monster, who still  
dominates the fore., back  
to camera

FRANKENSTEIN

Back! Back! Down!

(brandishing poker)

Fire - fire - !

E-11 INT. FLASH LARGE CLOSE  
UP - WHITE HOT IRON

lunging swiftly into  
camera as Frankenstein ad-  
vances - white-hot incandescent

E-12 INT. FLASH LARGE CLOSE UP -  
MONSTER'S FACE

contorted with rage and fear  
as he retreats before the iron,  
snarling.

E-13 INT. WIDE ANGLE

matching action as Frankenstein  
drives the Monster back into his  
corner - as Monster hesitates  
momentarily, Frankenstein touches  
him with the tip of the poker -  
Monster utters an injured bellow  
and drops to the floor, shrinking  
from the searing contact.

(CONTINUED)

E-13 (CONTINUED)

Frankenstein picks up the whip, which the Monster has dropped at sight of the hot iron, and stands over him for a moment, furiously.

FRANKENSTEIN

(making signs)  
Obey me - master - master!  
(indicating poker)  
Fire - fire - pain -

Monster crouches even lower, looking up at Frankenstein with an expression of dumb animal hate and fear.

Frankenstein sways a little dizzily, as if spent with his exertions.

FRANKENSTEIN

(holding out iron to dwarf)  
Fritz - here - take this -

Dwarf sidles warily forward, taking the iron from his shaking hand, and turns towards the Monster. Frankenstein leans weakly back against the wall, regarding his creation with horror-stricken eyes.

Dwarf, hovering just out of the Monster's reach, starts making quick, bewildering dabs at it - the Monster snarls.

E-14 INT. FLASH CLOSE UP -DWARF

his face a grinning mask of impish glee, as he poked at the Monster with the iron, teasing him.

E-15 INT. FLASH CLOSE UP - MONSTER

snarling sullenly as the tip of the iron flashes in and out of scene, threatening but never touching him.

E-16 INT. MED. SHOT

Frankenstein in fore -  
says sharply:

FRANKENSTEIN

Stop that, Fritz!

Dwarf ceases, a little  
sulkily - withdraws a  
foot or two and squats  
down on his haunches,  
watching the Monster with  
an air of imbecilic fas-  
cination.

Frankenstein covers his  
face with his hands for a  
moment, beaten and dis-  
couraged - looks miserably  
across at the Monster and mumbles:

FRANKENSTEIN

God help me - it isn't a man -  
it doesn't reason like a man -  
it's a beast - a nightmare!  
Something's gone wrong -

(whispering)

-something - something - some-  
thing -

(beating his hands together  
in desperation)

Where did I fail - what did I  
overlook - something - something -  
it's terrible - horrible -

His voice trails away  
brokenly, as he turns  
toward the stairs with  
the air of a man completely  
spent.

Dwarf watches him - Frankenstein,  
as if suddenly remembering his  
presence, turns and says in  
lifeless tones:

FRANKENSTEIN

Come along - bring the iron -  
and the fire . . . I can't think -  
I must have rest - rest

(dully)

Maybe if I go to sleep and  
awaken it will be gone -

(CONTINUED)

Exits tiredly through the door - dwarf gives one final poke at the Monster, who snarls back - then picks up the brazier and scurries after Frankenstein with a single fearful backward glance at the Monster. The door closes behind them, plunging the cellar into comparative darkness and CAMERA PANS SWIFTLY TO MED. CLOSE SHOT MONSTER.

For a moment it lies quiescent, listening, waiting - then, when there are no further sounds, it starts slowly to stir. It crawls slowly to its haunches - then up on all fours - then to its feet, standing erect and shaking its chains furiously. Then it starts to snarl, softly at first, but growing louder and louder - it redoubles its efforts to break loose from the heavy chains, but without success. This increases its rage and it starts lunging violently, its snarls rising to a baffled roar. Bellow after bellow resounds through the darkness as it continues to lunge in all directions, in a desperate but futile effort to break the restraining chains.

FADE OUT

SEQUENCE F

(STREET NOISES)

FADE IN:

F-1 EXT. VILLAGE STREET. DAY  
MOVING SHOT

The first thing we see is a  
LARGE CLOSEUP of a simple  
bouquet of springs flowers,  
as held in the chubby hands  
of the burgomeister, flat  
against his middle, which is  
adorned by a fancy waistcoat.  
The bouquet bobs slightly  
up and down in rhythmic accompani-  
ment to his triumphal progress  
along the village street.

(STREET NOISES)

CAMERA MOVES ON AHEAD OF BURGO-  
MEISTER, revealing him in the  
full effulgence of his fancy  
waistcoat, very best suit, and  
little green felt hat with a  
feather thrust gaily on the  
hat-band. As he passes along  
the street, bowing and smiling  
ceremoniously right and left,  
CAMERA KEEPS A LITTLE IN ADVANCE  
OF HIM, and we glimpse the every-  
day activities of the little  
mountain village. A pair of  
village girls, simpering and  
giggling, pass by and acknowledge  
his condescending smile.

GIRLS

Good day, Herr Burgomeister -

They turn their heads after  
him, giggling around the  
flowers....At the curb, a  
young Czech, a scissors-  
grinder with his little  
wheeled stand is sharpening  
the household knives of an  
amiable looking frau who waits,  
with three or four children  
glad in the picturesque peasant  
costume, frisking at her heels.  
She gossips with the young Czech,  
pausing absently now and then to

(CONTINUED)

F-1 (CONTINUED)

administer a good-natured slap in the general direction of the more obstreperous of her brood. . .A mongrel dog slinks by. . .The burgomeister continues along past the door of the village inn, where five or six convivial souls are lounging with tankards of beer, which the bald, rotund inn-keeper is drawing from a huge keg propped up on it's side at one side of the doorway.

GROUP

Good-day Herr Vogel. . .  
Where are you going with the flowers? . . .Stop for stein, Herr Burgomeister.

Burgomeister smiles importantly, replying as he passes by the group:

BURGOMEISTER

I am going to see Baron Frankenstein. I must not keep him waiting.

Passes on with a jovial wave of his hand - follow his progress with their eyes impressed.

GROUP

The Baron. . . It must be about the wedding . . .Ja . .

E-2 INT. LIVING ROOM CHALET  
DAY MED. SHOT

Baron Frankenstein, a tall, distinguished-looking man with iron-grey hair, is facing Victor, who is seated on the piano bench, looking extremely ill at ease. Nearby stands Elizabeth, her face wearing a look of acute distress and reproof. It is evident that Victor's report on Henry Frankenstein has been anything but satisfactory, and that he has just passed through a bad half hour.

(CONTINUED)

ELIZABETH (Protesting)

But, Victor, you haven't  
told us anything - really -

Victor avoids her eyes,  
and starts to fiddle ab-  
sently on the keys of the  
piano, with one finger.  
The Baron glares indignantly  
down at him, his manner  
suspicious and truculent.

BARON

You're holding something back!  
What is it?

Victor continues to poke  
at the keys.

Stop that, sir!

Victor stops, but does not  
raise his eyes. The Baron  
continues to glare down  
at him for a moment - then  
growls:

Well?

Victor rises wearily and  
Xes to a nearby table,  
where he takes a cigarette  
from a little carved box  
and says, doggedly:

VICTOR

That's all there is to tell.  
Henry's well - very busy -  
and asks me to say that he  
will get in touch with  
you later.

Closes box and moves away  
from table, lighting cigar-  
ette with the air of a man  
who can be pushed no further.

BARON (In high dudgeon)

Ah! So! That is  
his only message to his father!  
And his fiancée! He will get  
in touch with us later! Bah!

Flings himself angrily  
into a chair.

F-3 INT. LIVING ROOM  
CLOSE SHOT AT DOOR

A maid-servant enters and stands respectfully by the half-opened door - looks from one to the other and sees that something is wrong - gulps and says timidly:

MAID-SERVANT

Herr Baron -

BARON (Testily; out of scene)

Well? Well? What is it?

MAID-SERVANT

Herr Vogel, the burgomeister.

BARON

Show him in! Show him in!

Maid-servant nods timidly, and swings door open to full width. The burgomeister stands just over the threshold beaming, expansive, still clutching his bouquet.

BURGOMEISTER (obsequiously)

Good day, Herr Baron.  
(bowing to Elizabeth)  
Fraulein -

Advances into the living room, CAMERA PRECEDING HIM CAMERA HESITATES, first picking up Elizabeth - the burgomeister bows as low as his girth will permit and hands her the flowers with a flourish, saying ceremoniously:

BURGOMEISTER

For the bride -

Elizabeth takes the flowers, amused in spite of her harried frame of mind - smiles and says gravely:

ELIZABETH

Thank you, Herr Vogel.

(CONTINUED)

F-3 (CONTINUED)

He bows again, highly pleased with himself, and continues on past her towards the Baron, CAMERA PRECEEDING HIM TO WIDER ANGLE. As he passes by Victor, who has dropped down upon the piano bench again, he acknowledges his presence with a less ceremonious, but still highly deferent bow.

BURGOMEISTER

Ah - Herr Moritz! You are making music, ja?

Victor smiles politely, hardly conscious of the man's presence. The burgomeister finds himself facing the Baron's unsmiling face - sees that the Baron is in no mood for pleasantries, and becomes very formal, almost official.

BURGOMEISTER

All the village is waiting for you to name the wedding day, Herr Baron. They have been preparing - ach - such expectation -

baron stares at him for a moment, frowning as if to collect his thoughts to crystallize them into some sort of a decision - then says, rising with a suddenly positive air:

BARON

The wedding will take place three weeks from tomorrow.

Victor and Elizabeth glance quickly at him - Elizabeth with an air of unspoken protest which dies, still-born, on her lips - Victor with a helpless shrug, as if he were powerless to do any more than he has. Baron looks from one to the other as if challenging them to contradict him - they both turn away. The burgo-meister is greatly pleased.

(CONTINUED)

BURGOMEISTER

Ah - good - good! It will  
be a gala occasion - a fete  
day -

(gaily, to Victor)

And you, Herr Moritz - the  
best man, ja?

(rattling on enthusiastically)

And such a lovely bride - such  
a fine young man - Herr  
Frankenstein - so like his  
father - we are proud -

(hastily apologetically,  
as he catches the  
Baron's eye)

I must go - I have duties

Starts to back off towards  
the door, bowing to each of  
them in turn, hoping he  
hasn't said too much or stayed  
too long.

BURGOMEISTER

Good day, Herr Baron . . .

Good day, fraulein . . .

Herr Moritz . . .

Backs out of the door,  
which the maid-servant  
has obligingly held open  
for him. She follows  
him out, shutting off his  
farewells by closing the  
door behind her. The Baron  
addresses Elizabeth and  
Victor with an air of  
savage conclusiveness.

BARON

There - you see? Everything  
in readiness! Henry must  
come home! I'll wait for none  
of his impudent messages -  
I'll go fetch him myself -  
tomorrow -

(starts toward the door)

VICTOR

(quickly)

Baron pauses belligerently.  
Elizabeth regards Victor  
sadly, positive that he is  
concealing something by  
his unwitting display of  
anxiety

No, no -

BARON

And why not, sir?

Victor looks thoroughly miserable - would like to tell them the whole horrible truth, but doesn't dare - he looks towards Elizabeth for support, but encounters only her look of grave reproof, of disappointment in him. The Baron continues to eye Victor in high displeasure - Victor finally mumbles:

VICTOR

Why - his work -

BARON (Interrupting harshly)

Bah! His wedding - that is what really matters! I want him here - I shall bring him here - Xes towards the door,

where he pauses for a moment, his hand on the door-knob, to repeat, emphatically:

Tomorrow!

Exits, slamming the door behind him.

Victor and Elizabeth are left alone. For a moment they face each other, Victor unhappy, not knowing what to say, dreading any further discussion of the terrible secret which he dare not disclose - Elizabeth, her reproach more marked than ever. She Xes to him, pleadingly, and lays her hand on his arm, saying in lowered tones:

ELIZABETH

Victor - there is something else - you can tell me -

He just looks at her without replying. She tries again, her mind groping for the more obvious solutions to the riddle.

Has he - is there - some other woman he has met?

VICTOR (sharply)  
No!

Her eyes search his face imploringly for some sign of his relenting, but he only turns away. Not to be putt off this time, she takes his face between her hands and turns it back so that he must look directly into her eyes.

ELIZABETH (gently)

Please -

He remains sympathetic but firm - then, moved by a sudden impulse, he removes her hands and holding them tightly in his, blurts out:

VICTOR

Elizabeth - I -

Then he stops and, releasing her hands, shakes his head and moves slowly away from her side, saying with a resigned shrug:

No - there's no use -

Xes to table and picks up his hat, staring down at it as if it were some unfamiliar object - it is obvious that this is probably the hardest thing he has ever had to do in all his life, that it is a situation his ordinary resources cannot cope with. Elizabeth, realizing defeat, gives him a long look - then she shrugs hopelessly and Xes towards terrace. Victor watches her as she steps through the low window out into the sunshine. Then he sighs deeply and stands staring down at his hat, turning it over and over in his hands, not knowing what to say or do - not wanting to leave like this. Finally, he replaces the hat on the table and starts slowly after Elizabeth, as if something further had occurred to him, something he must ask her.  
CAMERA FOLLOWS HIM THROUGH

(CONTINUED)

WINDOW TO MEDIAN CLOSE SHOT  
ON TERRACE

Elizabeth glances around hopefully as she hears him come up behind her, but her faintly-revived hopes are short-lived as she sees that he has no intention of revealing any more than before. It is something else this time. She waits for him to speak. He fumbles awkwardly for a moment, and then says slowly, uncertainly:

VICTOR

Elizabeth - what would happen if - how would you feel in case -

Pauses, as if hardly daring to be presumptuous enough to even frame his question.

What I'm getting at is: how much do you love Henry?

She appears puzzled, and does not answer at once. When she does, she avoids his direct gaze.

ELIZABETH (in low tones)

That's a strange question, Victor - from you -

VICTOR (still groping)

Henry's father seems to be more concerned about this wedding than you -

ELIZABETH

Victor!

VICTOR (shame facedly)

Well -  
(his voice trails off unhappily)

ELIZABETH

Baron Frankenstein was my father's dearest friend - it was all arranged when Henry and I were children -

Victor nods grimly, as if her words confirmed some secret conviction of his own. Then he seizes

(CONTINUED)

her unexpectedly by the shoulders, and looking deeply into her troubled eyes, asks almost fiercely:

VICTOR

Elizabeth - tell me - truly!  
You really love him, don't you?

ELIZABETH (without much conviction)

Yes - of course -  
(as if to settle a doubt in her own mind)  
And he loves me -

VICTOR

More than anyone in the world!

ELIZABETH (simply)

And I am going to marry him.

She and Victor stand very quietly looking into each other's eyes, her statement obviously intended to put at rest forever any lingering doubts he may have. Then Victor's arms drop to his sides and he says in his most matter-of-fact voice:

VICTOR

Oh course.

He lowers his eyes as he reaches for his cigarette case and takes out a cigarette - she turns away and stands, her chin tilted with a half-defiant air, gazing out over the sparkling waters of the lake. Victor lights his cigarette with a consciously firm air, squaring his shoulders a little - then he puts the case away and stands by her side - both of them quite erect, as if bracing themselves against something fortifying themselves against the unspoken but definite fear of breaking faith with themselves.

(CONTINUED)

F-3 (CONTINUED - 7)

As they stand there, very  
unhappy, very perplexed  
but very brave, looking out  
at the lake, CAMERA SWINGS UP  
OVER THEIR HEADS TO L.S. LAKE  
AFTERNOON SKY - a very lovely  
shot of a soft, fleecy cloud-  
bank, bright in the reflected  
rays of the late sun. Then  
CAMERA STARTS PANNING SWIFTLY  
as we:

DISSOLVE THROUGH TO:

SEQUENCE "G"

G-1 EXT. FLASH L.S. LATE  
AFTERNOON SKY

as CAMERA PANS into mass  
of dark, threatening clouds  
which become denser with  
movement of camera.

DISSOLVE THROUGH TO

G-2 INT. LABORATORY IN TOWER. DAY.

Shooting from floor towards  
Dr. Waldman, who is seated on  
the sofa in an attitude of  
profound thought. Franken-  
stein is pacing up and down  
into camera and away - dis-  
heveled and almost frantic.  
From the quavering of his voice  
- the quick, nervous gesticu-  
lations of his hands - the  
spasmodic jerking of his head,  
it is evident that he has al-  
most reached the breaking point.

FRANKENSTEIN

I don't know what to do -  
which way to turn! It's  
become a nightmare - an  
obsession that haunts me  
day and night!

G-3 INT. CU WALDMAN

following Frankenstein's  
movement with his eyes -  
says gravely:

WALDMAN

What if he should break  
loose and escape.

G-4 INT. CU FRANKENSTEIN

pausing with a hunted look.

FRANKENSTEIN

I don't dare even think of  
such a thing!

G-5 INT. MED. SHOT

Waldman in fore. - he rises  
and regards the distracted  
man before him with stern eyes.

WALDMAN

But you Must thin of it!  
That creature - with the  
brain you stole - the brain  
of a vicious and brutal killer □

FRANKENTEIN

Stop! I haven't had a moment's  
peace since you first told me!

Walks away from Waldman, over  
to work-table, covering his face  
with his hands. Waldman follows  
him - CAMERA PANS INTO C.S,  
AT WORK TABLE.

WALDMAN (earnestly)

It's a menace to mankind! It  
should be destroyed!

Frankenstein raises harried eyes  
to his.

FRANKENSTEIN

Destroy my life work? Destroy  
the greatest achievement in  
the history of medical science?

WALDMAN (insistently)

An achievement if you like - yes!  
But not great, because it is not  
perfect! It is a monstrosity -  
only evil can come!

FRANKENSTEIN

But it's somehow part of me -  
linked to me - !  
(with a gesture of despair)  
Oh, what good are words, now?  
I'm being punished - punished!  
I tried to make myself God's  
equal - this is His answer

As he says this, in tones of  
dejected self-condemnation, from  
the lower part of the tower comes  
a sudden scream. They both stiffen  
listening

MAN'S SCREAM

WALDMAN

What!

FRANKENSTEIN

Fritz - !

G-5 CONTINUED

Turns and rushes across the room, flinging open door leading to main part of tower - Waldman hurries after him, CAMERA PANNING SWIFTLY

G-6 INT. TOWER MEDIUM SHOT TOP OF STAIRS

shooting up from angle a few feet below. Another scream sounds from direction of cellar. Fainter than the first. Frankenstein and Waldman come running out of the laboratory and start down the stairs, CAMERA SPIRALLING SWIFTLY TO FOLLOW.

(SOUND OF SCREAM)

DISSOLVE THROUGH TO

g-7 INT. lower floor of tower  
MED. SHOT AT FOOT OF STAIRS

As Frankenstein and Waldman reach the bottom of the stairs and hurry across to small door leading to the cellar, CAMERA PANNING TO FOLLOW. Frankenstein snatches up his whip, which is hanging from a peg at one side of the door, and pushes open the door. CAMERA MOVES QUICKLY FORWARD TO CLOSE SHOT AT DOOR as they pause, transfixed with horror at what they see.

G-8 INT. WIDE ANGLE CELLAR

as seen from doorway. Silhouetted against the far wall is the shadow of the dwarf, hanging by the neck from a low beam, his limp body swaying silently to and fro. From the darkness that enfolds the rest of the room there is the sound of a low snarl and the huge black form of the Monster hurls itself into camera.

G-9 INT CELLAR.  
FLASH CLOSE SHOT AT DOOR

Frankenstein and Waldman looking in aghast - Frankenstein grabs Waldman and yanks him back, shouting

FRANKENSTEIN  
Look out!

(CONTINUED)

G-9 (CONTINUED)

Slams the door just as the Monster throws himself furiously against it, escaping just in the nick of time. Monster starts lunging against the door, howling.

G-10 INT. LOWER FLOOR OF TOWER.  
MED CLOSE SHOT AT CELLAR DOOR,

as Frankenstein hastily drops the bolt into place, securing the door for the time being. From the other side, the Monster's terrific onslaughts cause the oaken panels to quiver. Safe for the moment, Frankenstein totters away and leans weakly against the wall, trembling violently, completely unnerved.

FRANKENSTEIN

Oh - oh -!

WALDMAN (sharply)

Come, come - get hold of yourself!

FRANKENSTEIN

He hated Fritz - Fritz  
has been teasing him - I  
tried to make him stop.  
(Drops Whip)

Waldman regards him grimly, glancing back over his shoulder towards the bolted door - then says, in incisive tones

WALDMAN

Now is there any doubt in your mind about what should be done with your infernal creation?

FRANKENSTEIN

What can we do?

Xes wearily to stairs and drops down upon the bottom step, his face drawn and ghastly with the memory of the horror he has seen and the horror yet to come.  
CAMERA MOVES INTO CLOSE SHOT  
as Waldman joins him, continuing:

G-10 CONTINUED

WALDMAN

We must kill it - like any savage  
animal that's had its first taste  
of human blood!

FRANKENSTEIN

Murder (recoiling)  
Murder - !

WALDMAN

Is it murder to kill a mad dog?  
Listen to that -

G-11 INT. FLASH CU DOOR,  
as the Monster within continues  
crashing against it, howling  
and snarling.

G-12 INT. MED CLOSE SHOT

matching action as Waldman points.  
They both listen, Waldman going on:

WALDMAN

Your Monster is more dangerous  
than a hundred mad dogs!  
(as Frankenstein looks up  
at him dazedly)  
We can do it scientifically -  
painlessly.

FRANKENSTEIN

How?

WALDMAN (thinking fast)

Wait - it will come to me -

He stares intently at  
Frankenstein for a moment,  
with unseeing eyes, deep  
in thought - then says:

Have you morphia? A hypodermic  
syringe?

frankenstein nods - glances  
toward door incredulously as  
he says:

frankenstein  
Yes - but surely you're not  
going to try to make an injection  
now - !

From out of scene comes the  
crashing sound of another fierce  
onslaught on the door.

(SOUND OF MONSTER BATTERING)

WALDMAN

We can trick him, We have brains -  
(As Frankenstein continues  
to regard him incredulously)

Ah, yes, I know there is a risk -  
a great risk, but . . . a quarter  
grain solution - what they call  
they hypnotic dose. . . it will make  
him unconscious for hours - then we  
can decide what to do - the best  
way to -

(Breaking off sharply)  
Quick! Go fetch the drug!

Frankenstein gets slowly and  
unwillingly to his feet, anything  
but convinced that this is the  
thing to do.

FRANKENSTEIN

But how -

WALDMAN (with fierce impatience)

In another few minutes he'll be  
through that door!

He swings Frankenstein around  
and starts to push him up the  
stairs, exclaiming:

It's our one chance!

Frankenstein disappears up  
the stairs, a little faster  
now, as if spurred on by a  
sudden realization that Waldman  
is right. Waldman turns back  
towards door, CAMERA MOVING BACK  
TO WIDER ANGLE WITH DOOR IN FORE. -  
Monster is still trying to break  
through. Blow after blow cause  
the stout panel to tremble and  
crack. Waldman tense - nervous  
approaches the door gingerly and  
stands watching and listening -  
then moves alertly about, as if  
planning what to do.

G-13 INT. LABORATORY

shooting towards door in b.g. In  
immediate fore. is a glass cabinet,  
of the type used in surgeon' offices,  
containing bottles of drugs and  
various solutions, surgical instru-  
ments, small, delicate bits of  
apparatus, etc. Frankenstein hurries  
in from door and rushes over to  
cabinet in fore. - pulls down bottle  
containing drug and a hypodermic  
outfit.

G-14 CELLAR  
FLASH CLOSE SHOT OF MONSTER

hurling himself against the door,  
which has commenced to show  
signs of giving way.

G-15 INT. MED SHOT LOWER FLOOR

Waldman moving about with quick,  
worried steps - Xes to well of  
stairs and shouts up:

WALDMAN

Hurry! Hurry!

G-16 INT. TOP OF STAIRS.

Frankenstein, with hypodermic  
outfit in his hand comes running  
out of laboratory and down the  
stairs.

G-17 INT. MED. SHOT LOWER FLOOR.

Waldman waiting anxiously at  
bottom of stairs - Frankenstein  
comes down - thrusts the  
outfit at Waldman, saying  
breathlessly:

FRANKENSTEIN

What are you going to do now?

WALDMAN

(grimly)

Open the door!

G-18 INT. FLASH CU FRANKENSTEIN,  
gasping

FRANKENSTEIN

What!

G-19 INT. MED. SHOT ANOTHER ANGLE  
Matching action as Frankenstein  
stares at Waldman in distress  
and makes a move toward Waldman as  
if suspecting his sanity and  
trying to prevent any such  
rash action. Waldman checks  
him with an upraised hand:

WALDMAN

I will stand behind the door  
and as he starts toward you,  
step quickly up behind it  
and - so -  
(Presses plunger of hypodermic  
needle by way of illustration)

G-19 (CONTINUED)

Frankenstein stands staring at him in silence for a moment, weighing the potentialities of this maneuver - then picks up the whip and says crisply:

FRANKENSTEIN

Very well - I'm ready -

They both cross to cellar door -  
CAMERA PANNING TO FOLLOW -  
Waldman, hypodermic in hand, takes up his post so that he will be concealed behind the door, which opens outward. The assaults on the door have resulted in the stout oaken panel commencing to splinter down the middle. Frankenstein, grasping his whip firmly and preparing to leap back, takes hold of the bolt.

G-20 INT FLASH CLOSE SHOT

bolt being slowly lifted.

G-21 INT. FLASH CU WALDMAN

tense, ready to spring.

G-22 INT. CLOSE SHOT FRANKENSTEIN AT DOOR

matching action as he slips the bolt out of place and leaps quickly back out of scene. As he does so, the door flies open with a crash, and in the doorway stands the Monster, panting glaring into camera.

G-23 INT. FLASH CU FRANKENSTEIN

uncoiling his whip in Monster's direction with a sharp crack.

(CRACK OF WHIP)

G-24 INT. FLASH LARGE CU WALDMAN

flat against the wall behind door, every nerve on the qui vive, awaiting his first chance to spring into action.

G-25 LARGE CU MONSTER,  
baring his teeth in a savage snarl as he starts quickly forward into camera. The whip cracks again.  
Frankenstein's voice comes over CU:

(CRACK OF WHIP)

(Continued)

G-25 (CONTINUED)

FRANKENSTEIN

Back! Back!

G-26 INT. WIDE ANGLE

matching action as Monster lunges toward Frankenstein, who falls back, flourishing his whip. The instant the Monster's huge bulk has cleared the doorway, Waldman darts out from his place of concealment and slips behind the Monster. We see him make a quick move - the Monster gives a sudden bellow of pain and wheels - Waldman ducks, but not quite soon enough. A blow from the Monster's hand sends him spinning to the floor.

G-27 INT. FLASH CU FRANKENSTEIN

starting forward, crying:

FRANKENSTEIN  
Waldman!

G-28 INT. FLASH CU WALDMAN

lying in a crumpled heap on the floor, very still

G-29 INT. FLASH CU MONSTER

turning into camera - over his face comes an odd, rather perplexed look - his eyes glaze - he reels slightly

G-30 INT. FLASH OF FRANKENSTEIN

backing warily along the wall, never one taking his eyes from the Monster's face.

G-31 INT. WIDE ANGLE

The Monster sways dizzily - makes a final, ineffectual lunge at Frankenstein, and then goes crashing headlong to the floor, unconscious. Frankenstein hesitates but briefly, watching to see if the Monster is really out - then springs to Waldman's side, exclaiming:

FRANKENSTEIN

Waldman! Are you hurt?

G-32 INT. FLASH CU WALDMAN,

raising himself from the floor  
with a little smile - shakes  
his head.

WALDMAN

No -

G-33 INT MED. SHOT

matching action of Waldman gets  
up, calmly brushing himself off.

WALDMAN (dryly)

I thought it best to lie  
quite still -

Frankenstein leans back against the  
wall, laughing with slightly hysterical  
relief. They both turn and look  
down at the Monster. Before either  
can speak, Victor appears in the  
doorway, pausing breathless. He has  
been running.

G-34 INT. FLASH OF VICTOR

as he starts excitedly forward  
into camera.

VICTOR

Henry! What's happened?

G-35 INT. WIDE ANGLE

matching action as Frankenstein  
and Waldman turn at the sound of  
his voice, Frankenstein unpleasantly  
surprised.

FRANKENSTEIN

Victor! What are you doing here?

VICTOR

You father - Elizabeth - coming  
up the hill -

G-36 INT. FLASH CU FRANKENSTEIN

appalled, gasping:

FRANKENSTEIN

Elizabeth!

matching action as Victor nods  
explaining rapidly:

VICTOR

I went on ahead - told them  
I'd see if you were here

FRANKENSTEIN

(desperately)  
Stop them! Stop them!

Victor Xes swiftly to door and  
peers out down the hill

VICTOR

Too late - here they come -

WALDMAN

(Indicating body of Monster)  
They mustn't see that!

FRANKENSTEIN

Hide it! Hurry! Back in the  
cellar -

Waldman starts to  
obey - Frankenstein leaps  
feverishly to help him. Victor  
pulls him away.

VICTOR

I'll do that! You get up and  
make yourself presentable - you  
look all in -

FRANKENSTEIN (Chokingly)

I am - terrible thing - Fritz -

WALDMAN

Strangled -

VICTOR

My God!  
(muffled "God" as he claps  
his hand to his mouth in  
horror - to Frankenstein  
pointing to doorway.

Go on - don't stand there - I'll  
keep them down here.

Frankenstein staggers over towards  
stairs.

FRANKENSTEIN

Elizabeth - here - at a time  
like this (continued)

G-37 (CONTINUED)

Gets up weakly just about ready to collapse, leaning against side wall for support. Victor and Waldman start to lug the body of the monster back into the cellar.

VICTOR

Quick - quick -

G-38 INT. TOP OF STAIRS

Frankenstein arrives at top of stairs and lurches in through laboratory door.

G-39 INT. FLASH LOWER FLOOR.

Waldman and Victor moving monster's body toward cellar.

G-40 EXT. WATCH TOWER

The Baron and Elizabeth arrive at top of hill - Baron puffing - he pauses to mop his brow and stare up at the tower with a truculent eye - Elizabeth also looking around curiously, with a little shiver.

BARON

Queer sort of a place for Henry to be, I must say!

ELIZABETH

Oh, I hope he's all right -

G-41 INT LOWER FLOOR TOWER  
WIDE ANGLE

In b.g. Waldman has just dragged Monster's body through cellar door - Victor, breathless and a bit disheveled from his exertion, is just closing the door upon Waldman and Monster as Baron and Elizabeth enter in fore.

BARON

Well, Victor - !

Victor wheels forcing a wan smile says inanely:

VICTOR

Oh - Baron -

BARON

(As Victor comes forward)

Where's Henry?

VICTOR

Upstairs in his laboratory.

ELIZABETH

Is he - all right - ?

VICTOR

Of course!

Baron regards Victor with considerable suspicion, noting his lack of breath, the rumpled condition of his attire.

BARON

What's the matter with you?  
What have you been doing?

VICTOR

Nothing - I -

BARON

(with a grunt, turning to stairs)  
We'll go up. Come Elizabeth.

Victor clutches him hastily by the arm, deterring him.

VICTOR

No - if you don't mind - I  
(As Baron eyes him with a frown)  
I'll go and tell him you're here.  
He - Henry's very particular about admitting anyone to his laboratory -

BARON

I'll soon settle this on my own.

VICTOR

Please - please - let me go -  
I'll bring him down directly.

ELIZABETH

Please, Victor - please -

Victor starts hastily up the stairs. Baron watches him go with considerable displeasure

G-41 (CONTINUED)

BARON

Our reception here seems a bit unusual.

VICTOR

Not at all - I - we'll be right down - right away -

Disappears up the stairs.  
Baron turns to Elizabeth with a disgusted grunt.

BARON

Well, This does seem to mysterious and Victor's behavior!

ELIZABETH

Oh, I have a feeling that there's something terribly wrong - (glancing around with a shiver)  
Such a gloomy old tower  
(voice trails off vaguely)

G-42 INT. MED. SHOT LABORATORY

Shooting towards door. Frankenstein lying in a heap on sofa. -Victor hurries in and Xes anxiously to him.

VICTOR

Henry - Henry - you are ill!

FRANKENSTEIN

I can't face them - I can't!  
It's all too horrible - I'm going out of my mind.

G-43 INT. LOWER FLOOR. WIDE ANGLE

Cellar door in fore. Baron poking around curiously, making vague sounds of displeasure in the back of his throat - Elizabeth stands at foot of stairs, glancing anxiously aloft, her hands tightly clasped, waiting. Suddenly cellar door in fore. opens and Waldman backs out, his clothing disarranged - stands looking back into cellar and shaking his head, lips pursed grimly. Baron and Elizabeth turn and stare at him. He closes the door slowly - then turns and sees them for the first time.

WALDMAN  
(apologetically)  
AH - your Pardon -

Starts toward them CAMERA  
FOLLOWING INTO MED. SHOT

I'm Doctor Waldman from the  
University of Goldstadt.

BARON  
(with a curt bow)  
I've heard of you - Doctor. I'm  
Baron Frankenstein, Henry's  
father -  
(Indicates Elizabeth)  
-and this is Fraulein Elizabeth  
his betrothed.

Waldman acknowledges the intro-  
ductions with grave punctilio -  
Elizabeth smiles briefly, her  
thoughts elsewhere.  
Then the Baron, clearing his  
throat testily says:

BARON  
  
Perhaps Doctor you can explain  
the unexplainable absence of  
my son -

indicates room with a half  
contemptuous flick of his  
hand - stands waiting, very  
much the Baron. Waldman hes-  
itates, regarding them. Both with the  
utmost gravity. Elizabeth's eyes  
are filled with anxiety, his very  
attitude confirming her  
intuitive suspicions. Finally  
Waldman says slowly:

WALDMAN  
  
I don't wish to alarm you,  
Baron Frankenstein - but if you  
have any regard for your son's  
sanity, you will take him away  
at once.

Elizabeth utters a little  
cry - Baron places a gently  
restraining hand on her arm and  
replies:

BARON  
  
I don't quite understand.

(Continued)

G-43 (CONTINUED)

WALDMAN

When you hear what I have to tell you, you'll probably doubt my own sanity.

BARON

Please allow me to be the judge of that -

Waldman nods slowly, several times, trying to decide upon the best course of action - then he draws a deep breath and, turning towards cellar door, says:

WALDMAN

If you will come with me -

Starts into camera towards cellar door. Waldman stops, turns and politely points to Elizabeth.

You'll forgive me, but I do not think it wise for the young lady to accompany us any further.

Hesitates significantly.

Elizabeth is commencing to be really alarmed by his constrained manner.

BARON

Wait here, my dear

WALDMAN

It is really best, I believe fraulein.

(to Baron)

If you will come, Baron -

Both men X to cellar door, CAMERA MOVING BACK TO CLOSE SHOT AT DOOR. Here Waldman opens the door half-way and stands aside for the Baron to enter - then follows quickly. As the Baron steps over the threshold, he utters a gasp of horror, which is smothered by the abrupt closing of the door behind them both. CAMERA REMAINS ON CLOSE SHOT DOOR for a few feet.

G-44 INT. FLASH ON ELIZABETH,

staring, frightened, at the closed door.

Victor assisting Frankenstein to let into some fresh linen and make himself otherwise presentable. Frankenstein has changed from his chemical-stained laboratory clothes to dark trousers and a clean white shirt. He is weak and groggy - leans against end of sofa as Victor approaches him with a stiff drink.

FRANKENSTEIN

I can't - I can't - I don't want them to see me this way -

VICTOR

(deliberately, matter-of-fact)  
Here - take this. You'll feel more like yourself -

Hands him the drink - Frankenstein sips part of it and then pushes it away. Victor shoves it back at him insisting.

All of it - it'll give you strength -

FRANKENSTEIN

Strength - strength -  
(starts laughing crazily)  
- strength!

Dashes the glass to the floor wand starts reeling around the room alternately laughing and crying, careening against whatever appears in his path - Victor frantically trying to hush him.

VICTOR

Sh-h-h! Sh-h-h! They'll hear you. You'll frighten Elizabeth!

FRANKENSTEIN

(laughing loudly)  
I won't frighten her, but I know something that will! Take her down and show her Fritz! Show her my masterpiece - go ahead!

G-46 INT. LOWER ROOM  
CLOSE SHOT BOTTOM OF STAIRS.  
Elizabeth looking up - hears  
Frankenstein's wild laughter  
and the sound of falling objects  
from the laboratory above - no  
longer able to stand the  
suspense, she starts running  
up the stairs.

G-47 INT. MED. SHOT CELLAR

Baron and Waldman in foreground  
looking down at the inert form of the  
monster - in this shot we do not  
see Fritz's body. Waldman has  
evidently just finished telling  
the Baron about the Monster - Baron  
is staggered - speaks in an  
awed whisper.

BARON

I've seen it - and yet I still  
can't believe it - such things  
are against the law of Nature -

WALDMAN

(pointing simply to monster)

There is the living proof.

Baron turns and looks dazedly  
at Waldman - shakes his head  
blankly and looks down at the  
monster again - then raises his  
eyes and looks across the cellar.

G-48 INT CELLAR  
FLASH CU WALL

the silhouette of Fritz's body  
dangling in shadow on the wall.

G-49 INT. MED. SHOT

shooting towards door - matching  
action as Baron shudders and turns  
to leave, passing his hand over  
his eyes - says dazedly.

BARON

Take me - to my son -

Waldman nods in silent acquiescence  
deeply, sympathetic - Baron stumbles  
a little blindly towards door, almost  
feeling his way out. For a moment  
Waldman hesitates looking compas-  
sionately down at the Monster.

G-50 INT. FLASH LARGE CU MONSTER'S FACE

In spite of its grotesque appearance  
it wears an expression of almost  
human calm.

G-51 INT. CU WALDMAN  
looking down and shaking his head -  
says very softly:

WALDMAN

Poor devil - Poor devil

G-52 INT. MED SHOT CELLAR

matching action  
as Waldman turns soberly away from  
his compassionate scrutiny of the  
Monster to join the Baron, who  
is watching with terrible fascination,  
unable to tear his eyes away from the  
fantastic spectacle. Baron pushes  
open the door - they start slowly  
out.

G-53 INT WIDE ANGLE LABORATORY

Frankenstein and Victor in B.g. -  
Frankenstein still laughing, Victor  
trying to quiet him - Elizabeth arrives,  
out of breath, in doorway in fore-  
call uncertainly:

ELIZABETH

Henry -

G-54 FLASH OF FRANKENSTEIN,

whirling into camera - the wild  
laughter dies from his lips as  
he sees Elizabeth -  
he makes a tremendous effort to  
pull himself together.

G-55 INT. CU ELIZABETH

standing in doorway with a  
tender, half-dubious smile - she  
holds out her arms to him  
saying softly:

ELIZABETH

Henry - my dear -

G-56 MED. CLOSE SHOT FRANKENSTEIN

as he starts towards Elizabeth - on her face is a curious, almost childish, look of uncertainty he seems to be struggling for enough strength to reach the haven of her arms.

G-57 INT. WIDE ANGLE LABORATORY

matching action as Elizabeth and Frankenstein X towards each other. Victor stands watching in sympathetic silence. From across the width of the room Frankenstein is advancing slowly falteringly, the same curious look on his face. As they approach each other, in fore. Frankenstein cries piteously:

FRANKENSTEIN

Elizabeth - !

and collapses at her feet. She drops to her knees beside him. Victor, who has already sprung forward:

ELIZABETH

Victor! Quick!

Victor snatches up another glass and pours it half-full of liquor - hurries into fore., where Elizabeth is on her knees with Frankenstein's head in her arms, exclaiming:

Oh my dear, my dear -  
what have they done to you?

Victor gives her the glass - together they start to force drink down Frankenstein's throat. Elizabeth says:

Call the Baron!

Victor rises and hurries out.

G-58 INT. LOWER FLOOR TOWER

Baron and Waldman emerging slowly from the cellar - Baron still like a man in a trance. As Waldman closes the cellar door behind them, the voice of Victor cuts in sharply from above.

VICTOR'S VOICE

Baron! Doctor Waldman!  
Come quickly

G-58 (CONTINUED)

This brings the Baron from his daze with a jerk - he and Waldman X to stairs and start up on the run.

G-59 INT. LABORATORY WIDE ANGLE

as Victor comes back into the room - Elizabeth is seated on the floor, Frankenstein's head cradled in her arms - she is rocking him back and forth like a child - casts an appealing glance at Victor, who answers her mute inquiry with a terse:

VICTOR

They're coming -

ELIZABETH

(almost frantic with anxiety)  
Victor, he's ill - he's very ill!  
We must take him away - take him home today -

As she says this, the Baron and Waldman enter hastily.

BARON (rushing forward)

What's happening? What's the matter with him?

VICTOR

He fainted -

BARON

Get him up on that sofa!

Elizabeth rises - Baron and Victor pick Frankenstein up and carry him over to sofa -  
CAMERA MOVING OVER TO CLOSE SHOT

Baron pushes everybody aside and sits down on sofa beside Frankenstein, chafing his hands, barking out orders greatly concerned and still considerably shaken by the events of the past few minutes. Waldman hovers about behind sofa - Elizabeth stands at Baron's shoulder Victor picks up glass of liquor and holds it out for Baron to administer.

G-59 (CONTINUED)

BARON

(to the others)

Here - get away - let me sit  
there -

(To Frankenstein)

Henry - Henry! Open your eyes  
I'm here - your father -

(taking glass from Victor)

Give me that!

(forces liquor between  
Frankenstein's lips.

There - there - that's better -  
He'll come around

(glaring at Waldman)

So this is what happens to  
students at your University!

WALDMAN

(smiling with gentle tolerance)

It is none of my doing - you will  
learn all about it in time -

G-60 INT. FLASH OF FRANKENSTEIN

Commencing to come around - rolls  
his head weakly from side to side.  
Baron's hand into scene, feeding  
him more liquor - his  
voice saying crisply:

BARON

He's better now. We're going  
home with him at once!

Frankenstein opens his eyes - tries  
to shake his head, moaning.

FRANKENSTEIN

No - no - my work

G-61 INT. CLOSE SHOT BOTH

matching motion as Frankenstein speaks.  
Baron replies truculently:

BARON

You work eh? You forget  
about your work for while.

FRANKENSTEIN

All my labors - useless -  
lost forever -

G-61 (CONTINUED)

Waldman comes around from back of  
sofa - touches Baron gently on the  
arm - says gently:

WALDMAN

Permit me -

baron looking up - rises - Waldman  
take his place - clasps Frankenstein's  
hand soothingly in his and says with  
a reassuring smile.

You must not worry -  
Everything will be taken  
care of - scientifically  
-Everything -

FRANKENSTEIN

What will happen to my work  
the notes - my experiments

WALDMAN

I'll see that they are  
preserved - and they are  
saved. You will write them into  
a book - for the world to read -  
and try to understand.

FRANKENSTEIN

Yes - yes -  
(looks past Waldman at  
Elizabeth)  
Elizabeth -

Waldman rises - Elizabeth drops down  
upon the sofa beside Frankenstein - takes  
him in her arms - the others turn away  
as we

DISSOLVE THROUGH TO

SEQUENCE "H"

H-1 EXT L.S. GARDENS AT CHALET AFTERNOON

(STAGE OF BACKLOT LAKE)

A sloping rock garden descends to the shores of the lake at one side of the chalet, which is in the b.g. - very charming, picturesque angle. Frankenstein and Elizabeth are strolling towards camera. His appearance is radically changed since the preceding sequence - he looks rested and happier, normal again. Elizabeth is grave and thoughtful, but smiles at him as he takes her hand in his. They come into fore., CAMERA PANNING ALONG TO FOLLOW as they make a turn at foot of garden and walk along shore of lake talking.

FRANKENSTEIN

It's like heaven to be with  
you again -

ELIZABETH

(wistfully)  
Heaven wasn't so far away all  
along -

FRANKENSTEIN

(a little brooding)  
I know, I know - but my work -  
those horrible days and nights -  
I couldn't think of anything

ELIZABETH

(interrupting him  
with a gentle smile)  
You're not going to think of  
those any more - You promised.

FRANKENSTEIN

(resolutely)  
Of course - we're going to think  
of nothing but ourselves - our  
wedding day -

He slips his arm around her  
waist, drawing her a little  
closer to him as they walk on.

DISSOLVE THROUGH TO

H-2

EXT. LAKE SUNSET

MED WIDE ANGLE

Shooting on angle from shore to include part of the wide sweep of the lake and a canoe containing Elizabeth and Frankenstein. Great old willows line the curing bank, their drooping branches overhanging the water, brushing it with soft tendrils. The canoe is drifting aimlessly along the shore under the trees. Elizabeth is leaning back in Frankenstein's arms, her eyes closed. A look of great peace and happiness is on his face. From somewhere in the hazy distance comes the sound of church-bells.

(SOUND OF BELLS)

ELIZABETH

Listen - the Angelus -

FRANKENSTEIN

(with a sigh)

The long day is over.

He bends down and touches her hair with his lips - the canoe continues to drift along beneath the overhanging willows - one by one the low branches drop into place behind the stern of the canoe, slowly blotting it from sight.

FADE OUT.

SEQUENCE "I"

FADE IN TO:

I-1 INT. LABORATORY AT MILL. NIGHT  
LARGE CU MEDICAL CHART ON WALL

The chart, quite large and drawn in pen-and-ink, shows several views of the Monster's brain and heart - cross-sections, etc. - all labelled with notes in Waldman's precise handwriting. A pencil is checking a line of one of the convolutions as CAMERA MOVES BACK TO MED.. CLOSE SHOT, picking up Waldman as he lowers the pencil from the chart and checks back to large ledger he is making notes in. Frankenstein's work-table has been cleared of all the scientific apparatus and is now littered with a conglomerate assortment of note-books, sheaves of papers, a big journal pen-and-ink anatomical sketches, etc. Waldman, perched up in front of the table on the high stool which was formerly Fritz's, looks haggard and worn, as if he has been working for long hours at his self appointed task. The light of a small adjustable lamp throws his face into grotesque shadows. He lays his pencil aside presses his finger tips tiredly against his temples, and looks around over his shoulder with a heavy sigh of fatigue.

DISSOLVE THROUGH TO

I-2 INT. LABORATORY. WIDE ANGLE

matching action as Waldman turns around and looks across at the operating table, which occupies its usual place in the center of the room. The body of the Monster is lying on the operating table half-covered with a rubber sheet head, shoulders, and arms exposed. The room is dark except for the adjustable lamp over the work-table and a small, shaded drop-light above the operating table. Waldman gets down from his stool and Xes to the operating table, CAMERA PANNING TO FOLLOW INTO CLOSE SHOT. Here he lifts one of the Monster's arms and checks his pulse

I-2 (CONTINUED)

- then he raises Monster's eyelid gently with his thumb. The monster appears to be in a state of complete unconsciousness. Waldman studies him thoughtfully for a moment then utters a grunt of satisfaction and Xes back to work table. CAMERA PANNING BACK. He flips back the pages of a large journal and starts to make a careful entry in ink.

I-3 CU INSERT JOURNAL

spread open, double-width left-hand page filled with Waldman's fine precise handwriting. Pen is writing carefully:

Tuesday (cont.)

2:30 A.M.

Subject still in state of anesthesia as per injection of 5:00 - 9:20-12:30

Note increased resistance necessitating stronger and more frequent injections

However, will perform cranial dissection at once -

I-4 INT. CLOSE SHOT AT TABLE

matching action of 1-2 as Waldman completes his entry and turns toward small surgical carrier containing his instruments and starts to take them out of their cases

I-5 INT. CLOSE SHOT MONSTER'S FACE

His eyes start to flicker slowly open - he stares blankly at the ceiling with no trace of intelligence in them.

I-6 INT. WIDE ANGLE

Waldman has completed the task of laying out his surgical instruments, and now wheels the carrier over to operating table, moving with swift, silent efficiency. CAMERA PANS WITH HIM INTO MED. CLOSE SHOT AT OPERATING TABLE. He stands with his back half-turned to the operating table - takes each bit of shinning steel and starts to sterilize them.

I-7 INT. FLASH CU MONSTER'S FACE

as he gradually returns to full consciousness. Out of scene we hear the clink of the instruments as Waldman dips them into his sterilizing apparatus. Monster turns his eyes slowly in Waldman's direction, but does not move otherwise.

(CLINK OF INSTRUMENTS  
AGAINST GLASS)

I-8 INT. FLASH CLOSE SHOT TABLE,

half screened by waldman's body - as seen from Monster's point of view a glimpse of the steel knives and scalpels. Waldman lays a particularly vicious looking knife down, after testing blade.

I-9 INT FLASH CU MONSTER'S FACE

as an expression of fear flashes across it. His eyes roll from side to side as if seeking a way of escape. Suddenly aware of a movement on Waldman's part, Monster closes eyes quickly, simulating unconsciousness.

I-10 INT. MED. CLOSE SHOT OPERATING TABLE

matching action as Waldman turns and glances at the Monster, almost as if suspecting that something is wrong - then, continuing to contemplate the recumbent figure, he starts to pull on his surgical gloves. The Monster remains very still eyes closed. Waldman turns back to carrier and again bends over it, back half-turned to operating table. The Monster, with quick agility, rises on one elbow - his free arm shoots out and hooks suddenly around Waldman's neck, squeezing it with a sharp, vice-like grip. Waldman utters a short, strangled grunt and thrashes out wildly with his arms, twisting and squirming. The Monster, without relaxing his hold, rises to a sitting position and reaches out with his other hand to seize Waldman's throat.

I-11 INT. LARGE CU MONSTER

an expression of savage triumph on his face as he throttles Waldman. Waldman's inarticulate gurgling

I-12 INT. FLASH LARGE CU  
WALDMAN'S HEAD

upside down, the Monster's gnarled fingers squeezing his throat

FADE OUT.

SEQUENCE J

FADE IN TO:

H-1 INTERIOR PEASANT COTTAGE. .NIGHT

A typical mountain cottage, rustic and simple, with homely, handmade furniture. There is a good-sized fireplace at one end of the room, in which a fire crackles cheerfully. Adjoining the fireplace is a low rustic double bed. At one side of the room is a door leading into a small bedroom beyond. This door is closed. Johann, a peasant of about 30, is drinking beer as he sprawls in a comfortable chair beside a wooden table above which hangs an oil lamp, suspended by chains from the ceiling. His wife, Gretel, moves blithely about the room, completing the day's work preparatory to going to bed. She is a strong, buxom girl of about 24 and wears the peasant garb, with a black-laced bodice and fresh white blouse.

At FADE IN, the first thing we see is a LARGE CU BOWL OF BEER, supported by the thick hands of Johann, as he tilts it upward, draining it with gurgling satisfaction. CAMERA MOVES SLOWLY BACK, picking up Johann in CU, lowering the bowl, which he places on the table beside him, and wipes the foaming lips with the back of his hand. Then, with a sigh of deep satisfaction, he takes up his long-stemmed pipe from the table - puffs at it - finds it has gone out and starts to re-light it.

CAMERA, WHICH HAS BEEN MOVING SLOWLY BACK, now picks up Gretel, as she passes across fore., humming to herself. She and Johann exchange significant smiles - she indicates bedroom door (off-scene) and Xes toward it, Johann turning to watch her with a genial, expectant air.

CAMERA PANS WITH GRETEL TO CLOSE SHOT BEDROOM DOOR - she pauses at door and then opens it part of the way, slowly, cautiously - peer into the dim room beyond - CAMERA, STILL IN MOTION CONTINUES ON PAST HER INTO CLOSE SHOT TWO CHILDREN asleep on a trundle bed.

(CONTINUED)

J-1 (CONTINUED)

They are two and three years old, respectively - curly-haired, adorable-looking youngsters - lying back to back. The light from the partly-opened door cuts obliquely across their bed, but not on their faces.

CAMERA MOVES QUICKLY BACK TO GRETEL, as she closes the door and looks back over her shoulder towards Johann with an intimate smile - nods and starts to unlace her bodice.

J-2 INTERIOR WIDE ANGLE,

matching action as Johann, in fore., rises slowly from his chair - stretches - and then, with a broad grin upon his face, moves to fireplace and quietly knocks out his pipe. Gretel, in b. g., Xes to mirror hanging on a wall above the wooden chest of drawers, and starts to undress for the night, removing bodice and blouse. Johann places his pipe on the mantel and, turning to bed, draws down the covers - then looks across at Gretel.

J-3 EXT. L. S. CLEARING. NIGHT

A clearing in the woods, about a couple of acres, where Johann has felled the trees and cultivated his small domain. On far side of clearing is the little cottage, a wisp of smoke curling lazily from the chimney, a light gleaming invitingly through the window. At one side of the cottage is a small truck-garden - behind, a low shed for the livestock. The low bushes in immediate fore. are parted abruptly and the head and shoulders of the Monster appear. She crouches, back to camera, in menacing silhouette, as if he has suddenly come upon this little dwelling and has paused to reconnoiter. His head moves from side to side, thoughtfully. Then he starts forward, rising to his full height, moving swiftly towards the cottage.

J-4 INT. COTTAGE.  
CLOSE SHOT GRETEL AT MIRROR

She stands in her chemise and skirt,  
running a comb through her hair,  
which she has unbound and which  
hangs in flaxen luxuriance almost  
to her waist. Although pretending  
to be oblivious to Johann's presence,  
she is keeping an eye on him in the mirror.

J-5 INT. COTTAGE. CLOSE SHOT JOHANN

as he removes his corduroy vest,  
and throws it carelessly over a chair,  
watching Gretel admiringly all the  
while, with a look of frank  
anticipation. Then he starts to open  
his shirt at the throat, Xing out  
of scene towards his wife.

J-6 INT. MED. CLOSE SHOT

Gretel at mirror, combing her hair  
and humming to herself - Johann  
comes slowly into scene - stands watch-  
ing her for a moment with an indulgent  
air, and then leans down and kisses  
her, with a resounding smack, upon her  
bare shoulder. She laughs and pushes  
him playfully away. Undaunted, he  
grabs her and swings her around into  
his strong arms. There is a brief  
good-natured tussle - she glances over  
her shoulder towards the door of the  
bedroom where the children are sleeping  
with air of rebuke and protest:

GRETEL

Sh-h-h! Johann - !

He releases her - she turns back to  
mirror and starts combing her hair  
again. He stands behind her.  
impatient, hardly able to keep his  
eager hands off her - then teasingly  
lifts one shoulder-strap of her  
chemise and drops it off her shoulder -  
she slaps his hand, but allows the  
strap to remain hanging.

J-7 INT. CU WINDOW

The dark outline of the Monster's head and shoulders appear just above the level of a row of flower pots on the sill outside. CAMERA MOVES SWIFTLY FORWARD TO LARGE CU MONSTER'S EYES, watching as the light from the lamp on the table is reflected in them - the rest of his face dim in the shadow.

J-8 INT. COTTAGE  
CLOSE SHOT JOHANN AND GRETEL

He reaches around and slips off the other shoulder strap - the chemise slips from her shoulders - she makes an involuntary movement with her arms to keep it from falling to the floor, laughing:

GRETEL

Johann - Johann - !

Becoming dominant now, he takes her by the shoulders - takes the comb away from her and throws it aside - then starts to push her gently, but emphatically towards the bed in the corner - when she continues to resist he imitates her previous warning gesture - puts a finger to his lips, indicating the closed bedroom door - then continues to push her out of scene.

J-9 INT. FLASH LARGE CU WINDOW

as eyes of the Monster widen.

J-10 INT. COTTAGE  
CLOSE SHOT END OF BED

The middle portion of Johann's body half-shielding Gretel from camera, moves across scene up towards head of the bed. CAMERA REMAINS IN CU OF END OF BED - there is the sound of the bed-spring squeaking - the mattress sags in towards the middle as the two bodies (out of camera) sink down upon it - we hear a smothered exclamation or two - a short, triumphant laugh from Johann - then the chemise is flung into camera, draping itself rakishly over foot of bed.

J-11 INT. FLASH VERY LARGE CU EYES  
as Monster watches from outside.

J-12 INT. LARGE CU ON BED  
Just the two faces of Johann and Gretel, very large and filling the screen, one above the other - Johann laughing in a low, excited tone - Gretel smiling up at him, acquiescent, waiting. Suddenly, from out of scene, there is a crash - a shattering of glass - a splintering and rending of the framework of the window. An expression of startled terror flashes into the two smiling faces.

J-13 INT. FLASH LARGE CU JOHANN  
rising into camera from bed.

J-14 INT. FLASH LARGE CU GRETEL  
slightly hidden behind Johann's body which almost fills screen arms clasped over her bosom, her eyes wide with terror.

J-15 INT. FLASH CLOSE SHOT MONSTER  
who has just clambered in through the wrecked window and is advancing into camera, eyes gleaming beastially, long arms outstretched to grapple. Johann's cry and Gretel's scream over scene. (JOHANN'S CRY - GRETEL'S SCREAM)

J-16 INT WIDE ANGLE ROOM  
Camera shooting from floor (25mm. lens) - Johann and Gretel in defensive attitudes at bed in b.g. as Monster, looming large in fore., advances towards them, moving warily. Johann moves quickly to one side, as if to draw him into combat away from Gretel - Gretel sinks back upon bed, cowering there. The Monster moves in quickly upon Johann, blotting him out of camera behind his huge body - there is a confused movement in b. g. as (CONTINUED)

J-16 (CONTINUED)

Monster gets grip on Johann -  
then raises him in his mighty  
arms and hurls him into corner  
out of camera.

J-17 INT. FLASH CU CORNER

as Johann's body hurtles into  
scene and crashes into corner,  
a crumpled, lifeless heap.  
Gretel's scream over scene. (GRETTEL'S SCREAM)

J-18 INT. FLASH HUGE CU MONSTER

turning and going for Gretel  
moves into camera with savage  
menace.

J-19 INT FLASH CLOSE SHOT BED

Gretel tries to slither out of  
the way, screaming in stark terror. (GRETTEL'S SCREAMS)

J-20 INT. MED SHOT

matching action as Monster advances  
and snatches out - she leaps aside  
to avoid him - he follows her relent-  
lessly - grabs her and gets her - as  
he does so, they crash against the  
table, which goes over, lamp and all.  
The lamp smashes, plunging the room  
into total darkness. There is another  
scream from Gretel - then silence and  
darkness. There is another scream from  
Gretel - then silence and darkness -  
and then presently a faint moan and  
then silence again.

J-21 INT. BEDROOM. FLASH CLOSE SHOT CHILDREN

sitting bolt upright in bed, arms  
around each other, trembling with  
fright, wide-eyed, listening, too  
terrified to utter a sound.

FADE OUT

SEQUENCE "K"

FADE IN TO:

K-1 EXT. MOUNTAIN TOP. DAY

A very beautiful shot, with the figure of a peasant, in costume standing against the sky, blowing his Swiss horn.

(NOTE: This type of horn, made and used by the Swiss peasants for the purposes of calling from mountain to mountain, either for calling to their herds or for communicating in other ways, is about eight feet long, curving gracefully from the mouthpiece to bell, which rests on the ground. It produces a very harmonious and powerful tone)

(HORN SOUNDS  
THROUGH SCENE)

At his feet lies his companion also in peasant costume, a long blade of grass between his teeth. The floor of the valley stretches out below, whilst on all sides are the high peaks and mountain ranges.

DISSOLVE THROUGH TO

K-2 EXT. MOUNTAIN ROAD

descending into valley. A number of peasants, men and women, all in gala attire, are walking along, laughing and talking.

(HORN)

DISSOLVE THROUGH TO

EXT. MED. L.S. MOUNTAIN COTTAGE

shooting from road towards the cottage. In the narrow dirt road stands a bullock cart, with its huge wooden wheels and a team of bullocks hitched to the wagon-tongue. Another group of peasants are preparing to depart - running in and out of the cottage - calling gaily to one another - children are clambering into the cart - a scene of excitement and preparation. The peasants call to another group passing by in the road.

(HORN)

K-3 (CONTINUED)

CAMERA PANS AROUND TO ANGLE  
ON ROAD, shooting down, where we  
see additional groups of peasants  
all in holiday dress.

DISSOLVE THROUGH TO

K-4 EXT. VILLAGE STREET DAY.  
CRANE SHOT

The camera is moving slowly along the  
main street of the village, picking  
up various groups of merrymakers.  
The street is crowded - flags are  
flying - houses draped with garlands  
of flowers - sounds of laughter -  
the music of a carousel - the sharp  
crack of rifles in an improvised  
shooting gallery -  
concessionaires crying the attractions  
everybody in a happy mood. Over the  
noises of the street there is the  
sound of church bells.  
CAMERA DROPS DOWN FROM ELEVATION  
AND PANS ACROSS TO A CENTRAL  
EUROPEAN GUIGNOL- MARIONETTE SHOW

(STREET NOISES -  
CHURCH BELLS, ETC)

moving over the heads of a group of  
delighted children and their elders,  
who are watching with almost as  
much delight - CAMERA MOVES INTO  
CU BOOTH, as puppet flits about with  
his club, calling in his high  
falsetto voice:

PUPPET

Poor Judy's dead -  
poor Judy's dead!

The Devil pops up into sight -  
there is an excited murmur from  
the small audience - puppet turns  
and sees the Devil - CAMERA STARTS  
MOVING AWAY as we hear Puppet speak

PUPPET

Who are you?

DEVIL

(in a sepulchral voice)  
I am the Devil.

CAMERA PANS AWAY OVER THE HEADS  
OF THE CHILDREN as Puppet starts  
to belabor the Devil with his club  
squealing:

PUPPET

O-o-o-h - the Devil! The  
Devil! Go back where you  
belong! Take that - and  
that!

CAMERA ZIGZAGS to other  
side of the street, into  
MEDIAN CLOSE SHOT MAN WITH  
DANCING BEAR. The dancing  
bear is performing, to the  
accompaniment of a tambourine,  
before a large group of inter-  
ested spectators.

CAMERA, NEVER PAUSING ALWAYS  
ADVANCING SWINGS BACK ACROSS  
THE STREET, to concession booth  
where a fat, good-natured woman  
with a pronounced mustache is  
selling candy - children clustered  
around - a big, sheepish-looking  
mountaineer buys some candy and  
offers it to his giggling feminine  
companion - CAMERA SWINGS TO  
THE OTHER SIDE OF STREET, to  
a carousel, whirling children and  
fat burghers alike - much yelling  
and calling to their friends in  
the crowd as they spin around on  
their painted wooden animals and  
gaudy golden chariots to the  
wheezy rendition of a Viennese  
Waltz - CAMERA PANS UP THE SIDE  
OF THE STREET, now to an open-air  
shooting gallery, hastily thrown  
up, constructed of canvas, where  
several young bloods are trying  
their skill - CAMERA CONTINUES  
PANNING on past the village - add-  
itional tables have been set out  
to accommodate the crowd - the big  
barrel of beer outside is receiving  
plenty of attention as the inn-  
keeper and his assistants rush  
around with foaming steins and  
tankards.

CAMERA SWINGS AROUND AND ACROSS  
STREET TOWARDS BARON FRANKEN-  
STEIN'S HOUSE. This house is set  
a little apart from the other  
dwellings, looming up quite im-  
pressively at the end of the street,  
possibly the last house, commanding  
the village thoroughfare.

I-4 (CONTINUED)

The house stands almost flush with the street, but to the far side and behind we catch a glimpse of the park and gardens running down to the lake, as seen in previous sequence. The Baron and Victor are standing on a balcony above, watching the gay scene below. CAMERA ZOOMS UP TO CLOSE SHOT ON BALCONY Both men are dressed for the wedding. The Baron is beaming and in high fettle - Victor is grave and subdued. It is anything but a festive occasion for him, but he is doing his best to conceal his true feelings.

baron  
(indicating the villagers)

This is a great day for them all, down there! They've watched Henry and Elizabeth grow up together -

Victor nods - CAMERA STARTS TO MOVE PAST THEM TOWARDS INTERIOR

DISSOLVE THROUGH TO

K-5 INT. LIVING ROOM CHALET

as CAMERA CONTINUES MOVING FORWARD across the room, showing the elaborate decorations for the wedding reception - great banks of flowers everywhere, etc. - CAMERA MOVES TO CLOSE SHOT CLOSED DOOR, which as camera approaches, opens, and a maid-servant hurries out, excited and flustered by the importance of the occasion. CAMERA CONTINUES ON THROUGH DOOR. Elizabeth stands before a long mirror, in her wedding gown - two other maids are on their knees, arranging the bridal veil, which sweeps to the floor in graceful, flowing lines. CAMERA CONTINUES INTO CLOSE SHOT ELIZABETH'S FACE staring into the mirror. Her eyes are sad but resigned. She rouses from her apathy, CAMERA MOVING BACK TO MED. SHOT - says to one of the maids:

ELIZABETH

Open a window - it's stifling in here -

Maid rises obediently and Xes to window.

K-6 EXT. CLOSE SHOT AT WINDOW

As maid opens it - we see the room beyond, with Elizabeth and the other maid. As first maid turns away from the window, CAMERA PANS QUICKLY ALONG SIDE OF HOUSE TO CLOSE SHOT ANOTHER WINDOW, open with Frankenstein standing framed in it, looking off towards the mountains. He, also, is dressed for the ceremony. DOUBLE EXPOSE OVER SCENE a long shot of the watch-tower, silhouetted against the sky - then another DOUBLE EXPOSE OF A LARGE CU WALDMAN'S face, which melts into an even larger CU of the Monster. Frankenstein turns - FADE OUT DOUBLE EXPOSE QUICKLY - he draws the windows shut with a sharp gesture, as if to banish his thoughts

(SOUND OF HORN  
VERY FAINT IN  
THE DISTANCE)

DISSOLVE THROUGH TO

K-7 EXT. FLASH MOUNTAIN TOP

Peasant blowing his horn - DOUBLE EXPOSE mountain road, with peasants going along towards the village - TRIPLE EXPOSE still another group with bullock carts and other conveyances - then

(SOUND OF HORN  
OVER TRIPLE EXPOSE  
TRIPLE EXPOSE OR  
OR QUICK DISSOLVES)

DISSOLVE THROUGH TO

K-8 EXT. L.S. CABIN NEAR MOUNTAIN LAKE

a small picturesque cabin belonging to Ludwig, the Bear-Hunter - there is an atmosphere of peaceful remoteness, of serenity, about it. On one side. heavy woods descend to the shores of the lake. Ludwig and his little five-year old daughter, Maria, are in front of the cabin - both in holiday garb. He picks her up in his arms.

DISSOLVE THROUGH TO

K-9 EXIT. SHOT CABIN

matching action as Ludwig swings the little girl up in the air and down again - she shrieks delightedly - a happy, intimate little scene. He lowers her to a bench outside of the cabin door and says, admonishly:

K-9 (CONTINUED)

Ludwig picks up rifle or shot gun  
and says:

LUDWIG

Now you are going to wait  
here while I take a final  
look at my bear-traps -  
and then we will go to the  
village -

MARIA

(anxiously)

You won't be long?

LUDWIG

(laughingly)

No, no -

(preparing to go)

- and if Hans or Emil should  
come by, say to them that I  
am returning soon.

he kisses her and starts off -  
she slides down from the bench  
and stands watching him, with a  
little pout.

K-10 WIDE ANGLE

as Ludwig strikes out towards the  
edge of the woods - turns and looks  
back, waving to Maria and smiling.

K-11 EXT. CLOSE SHOT MARIA,

her pout giving way to a smile,  
as she waves back calling:

MARIA

Don't be long!

K-12 EXT. L.S.

as seen from Maria's angle -  
Ludwig shouts back something  
encouraging and strikes off  
into the woods, carrying rifle.

K-13 EXT. MED. CLOSE SHOT MARIA

as she sits down with a woebegone, but very resolute, air on the doorstep of the cabin to await Ludwig's return. Her eyes are watching the road that passes by the side of the cabin, quite a little distance away - suddenly her attention is drawn to -

K-14 EXT. L.S. ROAD,

as seen from cabin. A crowd of peasants go by, some on foot - a bullock-cart laden with children - they call and wave gaily to Maria, their voices indistinguishable in the distance.

K-15 EXT. CABIN REVERSE ANGLE

lake in b.g. Maria gets up and runs a few steps after the departing group - then stops and stands undecided, looking around for something to amuse her while she is waiting - starts aimlessly towards the shore of the lake.

K-16 EXT. WOODS FLASH MED. SHOT

Ludwig hurrying through woods - comes into fore., where there is a bear-trap - pauses to lean down and examine it.

K-17 EXT. MED. SHOT SHORE OF LAKE.

In the shallows by the shore are a number of water-lilies - also tall iris growing by the water's edge. Maria into scene - starts plucking the iris.

K-18 EXT. SHORE OF LAKE,

a little further along - a spot where the underbrush and tall grass comes down to the edge of the water. The grass and bushes part, and we see the monster. He is hot and disheveled. He gets down on his hands and knees and starts to drink from the lake, like an animal. Then he lifts up his head, his jaws dripping, and glances off along shore-sees -

K-19 EXT. SHORE OF LAKE. MED. L.S.

as seen from Monster's point of view. Through tall grass we catch a glimpse of Maria, gathering her flowers.

K-20 EXT SHORE OF LAKE.

Monster watches for a moment - then rises to his feet, and starts slowly towards maria, sloshing along through the water. CAMERA PANS AROUND AND FOLLOWS HIM SLOWLY, Maria in b.g. , Monster approaching, parting the reeds and cat-tails as he goes.

K-21 EXT. MED. SHOT SHORE OF LAKE

Maria in fore., picking flowers - Monster comes into scene and stands watching her from the lake - she becomes aware of his presence and glances up.

K-22 EXT. FLASH CU MARIA

as she sees Monster - at first she is startled - then, as her eyes take in his huge, ungainly, dripping figure, she looks surprised and perplexed.

MARIA

Who are you?

K-23 EXT. FLASH CU MONSTER,

looking at her without moving  
a strange, bemused expression  
in his eyes.

K-24 EXT CU MARIA

smiling timidly at him - says:

MARIA

I am Maria

K-25 EXT FLASH CU MONSTER

still staring at her with the  
same odd expression on his face.

K-26 EXT. MED. CLOSE SHOT

Maria looks up at the Monster, a  
little puzzled by his silence.  
He hasn't moved, but still stands  
regarding her as if he'd never seen  
anything quite like her before.  
She holds up an iris and says:

MARIA

Would you like on of my  
flowers?

K-27 EXT. CU MONSTER,

his eyes dropping from Maria's  
face to the flower she is holding  
up for him. Without changing the  
expression of his face, he starts  
to advance towards her.

K-28 EXT. CU MARIA

holding up the flower smiling.  
The Monster's shadow falls  
across her face - then his two  
hands come into CU, reaching  
towards her.

FADE OUT

SEQUENCE "L"

L-1 INT. LIVING ROOM CHALET. DAY  
LARGE CU MANTEL ABOVE FIREPLACE.

On a background of faded blue velvet, under a glass bell, is a wreath of imitation orange blossoms, and on each side of the wreath, a small boutonniere of the same. Beside the glass case is a small ivory painting of the Baron as a young man, and his bride, Frankenstein's mother. Baron's hand comes into CU, just lifting the glass bell off as we DISSOLVE IN - his voice over scene as CAMERA MOVES BACK TO MED. SHOT, disclosing the Baron, with a twinkle in his eye, turning from the mantel to Frankenstein, who is standing nearby with Victor. On an adjoining table is a dusty old bottle of kirschwasser, and three glasses, filled.

Places the boutonniere in his son's buttonhole - then steps back, beaming.

Turns back to mantel and takes down the wreath, handling it with tender reverence, musing.

The two young men stand in silence, eyes averted, respecting his memories - then the Baron rouses and, smiling, hands it to Frankenstein saying:

Frankenstein takes the wreath quietly - Baron moves across to where the glasses are standing on the table - CAMERA SWINGS AROUND TO WIDER ANGLE, GROUP STILL IN FORE., but shooting now towards the large double doors leading to the entrance hall. The Baron hands a glass to Victor

BARON

-for four generations, Victor, these orange blossoms have been worn at the wedding the boutonniere for the groom, the wreath for the bride -

So!

Thirty years ago - I placed this on your mother's head -

And now you will do the same for one who is - almost as fair -

L-1 (CONTINUED)

BARON

And now - a toast -

Hands glass to Frankenstein and  
then, taking the third for himself  
raises it aloft with a smile saying:

BARON

My dear boy - to your lovely  
bride - and to a son for the  
House of Frankenstein -

As they all raise their glasses  
the double doors in b.g. fly open  
with a crash and a man stands  
there. They wheel, startled

L-2 INT. CLOSE HOST IN DOORWAY

The man is the spectacled secretary  
seen in the University sequence,  
talking to Victor and Waldman.  
He is in a state of wild excitement,  
his clothing disheveled - flashes  
a swift glance around at the three  
men and cries, almost accusingly:

SECRETARY

Which of you is Henry  
Frankenstein?

L-3 INT FLASH MED. SHOT GROUP,  
as Frankenstein says:

FRANKENSTEIN

I am.

L-4 INT. LARGE CU SECRETARY  
as he gasps out:

SECRETARY

Doctor Waldman has been  
butchered!

and sinks into a chair near  
the door in a state of collapse.

L-5 EXT. ROAD LEADING TO VILLAGE.  
MED CLOSE SHOT LUDWIG,

walking slowly, tragically, towards camera. In his outstretched arms he holds the limp, dripping form of little Maria.

CAMERA MOVES BACK, keeping pace with tempo of his progression, as he advances.

DISSOLVE THROUGH TO

l-6 ext. med. l. s. end of village street  
MOVING SHOT

as Ludwig comes walking with his slow, tragic tread up to the outskirts of crowd of peasants in fore. Marionette show drawing laughs from the crowd, mostly children. One of the peasants happens to turn and see Ludwig - calls attention of the others - they all draw back to make way for him to pass - a couple of women try to hide the weight of the dead girl from the younger children. All talking and laughter ceases.

L-7 EXT. CLOSE SHOT MARIONETTE SHOW

The puppets drop - the head of the proprietor appears over the top of the booth, watching with his pendulous jaw agape.

L-8 EXT. MOVING CLOSE SHOT LUDWIG

advancing - on both sides of him we see the peasants turn - stare - and draw back in horror. Ludwig passes by the dancing bear show, CAMERA NEVER PAUSING.

L-9 EXT. MED. SHOT GROUP AROUND BEAR

They all turn, the bear forgotten, all eyes on Ludwig - the trainer pauses in the very act of tossing a ball for the bear to catch and looks stupidly at Ludwig - bear drops heavily down upon its four feet.

- L-10 EXT. MOVING SHOT OF LUDWIG,  
walking with same measured tread  
towards camera, which precedes him -  
his eyes filled with tears, face grim,  
looking neither to the right nor to  
the left. All around, silence closes  
in behind him as he passes. - behind  
him, passing out of focus, we see  
the shocked villagers.
- L-11 EXT. FLASH CLOSE SHOT LITTLE GIRL,  
hiding behind her mother's skirts
- L-12 EXT. MOVING SHOT LUDWIG  
as he passes by the candy concession
- L-13 EXT. FLASH CLOSE SHOT CANDY CONCESSION,  
as the fat woman drops candy she has  
been selling and points a far fore-  
finger. Everybody at the counter  
turns and stares.
- L-14 EXT. FLASH MOVING SHOT LUDWIG,  
walking into camera. Sound of  
hand-organ comes into scene. (SOUND OF HAND ORGAN,  
GROWING LOUDER WITH  
LUDWIG'S APPROACH)
- L-15 EXT. MED SHOT ORGAN-GRINDER  
He is play merry tune as three or  
four children dance. The music  
comes to an abrupt stop as organ-  
grinder see Ludwig - he crosses him-  
self - children back away - one of  
them utters a little scream, but  
this too, is abruptly muffled as one  
of her older companions claps a hand  
over her mouth admonishingly.
- L-16 EXT. MOVING SHOT LUDWIG,  
passing the village inn.

L-17 EXT, MED. SHOT FRONT OF VILLAGE INN

as all activity ceases and everybody stares at the passing figure of Ludwig. Two or three half-rise from their places at the little tables - waiters with their fingers looped around four or five stein handles stop in their tracks - drinks on tables are abandoned - all heads are turned, following Ludwig as he goes by. An ominous silence settles down over everybody.

L-18 EXT. MOVING SHOT LUDWIG,

He approaches the carousel- music from carousel comes into scene, growing louder.

(CAROUSEL MUSIC  
GROWING LOUDER)

L-19 EXT. MED. SHOT CAROUSEL

The man at the control shuts off the power - music trails off into discordant silence - the carousel wheezes to a full stop everybody gaping.

(CAROUSEL MUSIC  
DIES AWAY IN DISCORDS)

L-19A EXT. CLOSE SHOT CAROUSEL

a horse coming to full stop and CAMERA PANS UP to face of child rider.

L-20 EXT. FLASH LARGE CU FAT PEASANT

eating a waffle - he pauses, waffle half-way to his mouth.

L-21 MOVING SHOT LUDWIG

as he nears the shooting gallery. Staccato volley of shots heralds his approach.

(SHOTS FROM SHOOTING  
GALLERY)

L-22 EXT. MED. SHOT SHOOTING GALLERY,

as the firing tapers off and everybody turns

L-23 EXT. VILLAGE STREET. MOVING SHOT

from slight elevation, just high enough to look down over the heads of the crowd. Ludwig advancing into camera, which now starts moving away from him at a slightly faster tempo - everybody in fore. turning to see what's going on - the peasants are falling in behind him - a great crowd gathering, from which an ominous murmur starts to arise, growing louder and louder.

L-24 INT. LIVING ROOM CHALET

Baron, Victor, and Frankenstein listening in attitudes of concern as the secretary finishes giving his account of the discovery of Waldman's murder.

SECRETARY

- the laboratory was wrecked - everything smashed to bits - Waldman lying in the midst of it all - torn to pieces!

He drops into a chair, exhausted. Baron turns to get him a drink. Victor looks at Frankenstein in deep horror.

VICTOR

The Monster!

FRANKENSTEIN

(brokenly)  
Waldman - my dear old friend -  
(Turns away)

baron shoves a drink into the secretary's trembling hand.

BARON

Here -

FRANKENSTEIN

(in an agony of remorse)  
All my doing.

(LOW ROAR OF CROWD FROM OUTSIDE GROWING LOUDER)

L-24 (CONTINUED)

VICTOR

What's that? Listen!

They all listen, turning  
towards the windows leading  
out upon the balcony.

(ROAR GROWS LOUDER  
AND MORE MENACING)

BARON

There's something wrong -

They rush towards the balcony,  
flinging open the windows -  
CAMERA FOLLOWS SWIFTLY INTO  
CLOSE SHOT - all backs are  
turned to camera as they look  
off down the street.

VICTOR

(pointing)

Look - in front of the  
burgomeister's house!

L-25 EXT. L.S. FROM BALCONY

as seen by group. A great crowd  
is in front of the burgomeister's  
house, roaring with rage at sight  
of Ludwig, as he stands just  
beneath the burgomeister's balcony  
a little apart from the rest,  
holding the body of the little Maria.

L-26 EXT. BALCONY BURGOMEISTER'S HOUSE

The windows are hurriedly opened and  
the burgomeister steps out to face  
the crowd. He has been dressing,  
and had not had time to slip on his  
coat. He carries a hairbrush in his  
hand. He holds up his hand and  
shouts:

BURGOMEISTER

Silence! Please! Silence!

(ROAR DIES SLOWLY AWAY)

Burgomeister looks bewildered -  
then sees Ludwig standing below.

L-27 EXT. CLOSE SHOT LUDWIG

shooting down from balcony down. He raises his arms, bringing the body of the girl up a little into the camera. Great tears are coursing down his cheeks. At his gesture, there is another roar from the crowd.

(ROAR FROM CROWD)

L-28 EXT. FLASH CU BURGOMEISTER

looking down at Ludwig, his face filled with quick pity. For a moment he does not speak - then he says, with grave gentleness:

BURGOMEISTER

My poor Ludwig -

Stops, unable to go on. Then a look of bewilderment comes into his eyes as he asks:

Why do you bring her here to me?

L-29 EXT. CU LUDWIG

looking up at the burgomeister

LUDWIG

She has been slain.

L-30 EXT. FLASH CU BURGOMEISTER

aghast.

L-31 EXT. FLASH CLOSE SHOT GROUP IN crowd

They are watching with grim faces muttering and whispering among themselves.

L-32 EXT. FLASH CLOSE SHOT BALCONY

as Barn, Victor, and Frankenstein watch and listen. Into Frankenstein's face there is gradually creeping a look of horrible certainty. Victor and he exchange slow, significant looks, then as Victor turns back to watch the crowd, Frankenstein turns Dazedly away, unwilling to have his companions see the horror in his face.

(CROWD STARTS TO MUTTER AGAIN)

L-33 EXT. L.S. STREET SHOOTING DOWN  
WIDE ANGLE

as seen from balcony of Baron's  
house. The crowd surges forward  
towards the burgomeister, commen-  
cing their deep-throated roar again

L- 34 EXT. FLASH ANOTHER GROUP IN CROWD

A burly mountaineer cries out  
above the rumble of the crowd:

MOUNTAINEER  
Find the murderer!

L-35 EXT. FLASH CU ANOTHER PEASANT

crying excitedly:

PEASANT  
A fiend is loose in the mountains!

(ROAR INCREASES AT  
THIS)

L-36 EXT. FLASH CU BURGOMEISTER,

trying to make himself heard  
above the cries of the raging  
mob:

BURGOMEISTER  
Justice will be done!

L-37 EXT. L.S. CROWD

Victor and Baron in silhouette, fore.  
as seen from balcony in fore., The  
peasants roar rising to a single full  
throated cry of fury.

DISSOLVE THROUGH TO

SEQUENCE "M"

(ROAR OF CROWD  
CARRIES OVER DISSOLVE  
BECOMING LOUDER)

M-1 EXT. L.S. STREET NIGHT

This shot is an exact duplicate of the preceding one, except that now it is night. The lights in the houses stream down over the heads of the assembled mob in front of the burgomeister's house. Every window is filled with watchers. The movement of the mob is more restless, as if they were all anxious to be off on their hunt for the killer. Torches are being swiftly distributed. Above the roar of the ground sounds the occasional howling of hounds, and with a grim note of sepulchral insistence comes the steady tolling of a church bell, at intervals of about 15 seconds. CAMERA MOVES BACK TO SHOW in immediate fore., Victor and the Baron stand on the balcony of the chalet, backs to camera as before, silhouetted against the lurid radiance of the torches.

(SOLEMN TOLLING OF  
CHURCH BELL ON A  
SINGLE NOTE.)

(TOLLING

OF

BELL

OVER

M-2 EXT. FLASH MOVING CLOSE SHOT GROUP

SCENES

with torches and flares - all the men are carry weapons - rifles clubs, scythes, etc. As CAMERA MOVES ACROSS GROUP,

UNTIL

OTHERWISE

INDICATED)

DISSOLVE THROUGH TO

M-3 EXT. FLASH CLOSE SHOT HOUNDS

A trio of them, huge beasts, straining at their leashes.

M-4 EXT. FLASH MED. SHOT

Two village officials with a large supply of pine torches are passing them out to a crowd of peasants who push eagerly forward to get them.

M-5 EXT. CLOSE SHOT BURGOMEISTER

as he stands on his balcony,  
addressing the crowd. The light  
from the torches below flickers  
over his face as he exhorts the  
mob.

BURGOMEISTER

Search every ravine - every  
crevice - in the hills! The  
forest - the shores of the lake -  
the fiend must be found!

a roar of approval goes up  
from the crowd.

M-6 EXT. FLASH LARGE CU LUDWIG

listening with grim determination

M-7 EXT. CLOSE SHOT BURGOMEISTER

A servant appears at the burgo-  
meister's elbow from within the  
house and whispers excitedly to  
him. Burgomeister turns again to  
the crowd - raises his hands for  
silence. The crowd quiets down  
momentarily as he announces:

BURGOMEISTER

Baron Frankenstein has posted  
a reward of ten thousand  
kronen - dead or alive.

Another roar goes up.

M-8 EXT. FLASH WIDE ANGLE ON STREET

as the crowd turns from beneath the  
burgomeister's house and starts  
moving up the street towards the  
hills - first slowly, sluggishly,  
due to the great press of people -  
then with increasing swiftness -  
torches bobbing the roar increasing.

M-10 EXT. FLASH CLOSE SHOT HOUNDS

as they leap forward, dragging their keeper with them.

M-11 INT. LIVING ROOM CHALET  
MED. SHOT NEAR FIREPLACE

Frankenstein, in an attitude of utter despair and self-condemnation, is huddled in one corner of the divan before the fireplace his face in his hands. Elizabeth is doing her best to comfort him. She has removed her wedding gown and wears a simple frock.

FRANKENSTEIN

I'm the one who's guilty -

ELIZABETH

Henry, dear - you mustn't -

FRANKENSTEIN

There's blood on my hands -  
blood of peasants - little  
children -

Rises and takes her fiercely  
by the shoulders.

Do you want to marry a  
murderer?

ELIZABETH

(distressed)

Oh, don't - don't - !

She turns away, eyes filled  
with tears. Frankenstein  
moves agitatedly about - pauses

(ROAR OF MOB OUTSIDE)

FRANKENSTEIN

(pointing grimly to window)

Hear them, out there! They've  
gone mad!

Elizabeth listens, apprehensively. Frankenstein resumes his pacing - then stops and listens again - pressed his hands to his ears, exclaiming tensely:

FRANKENSTEIN

I created that Monster - I'll  
destroy him!

M-11 (CONTINUED)

ELIZABETH

(frantically trying to stop  
him)

He'll destroy you - like all the  
others!

This speech brings them to  
door. Frankenstein flings open  
door leading to hall and looks  
down at her - just once - all  
the bitterness and agony in his  
heart bursting forth in one  
hysterical:

FRANKENSTEIN

Does it matter?

The exits, slamming the  
door behind him. Elizabeth  
pulls open the door and  
rushes out into the hall,  
screaming:

ELIZABETH

Henry! Come back! Come back!

M-12 INT. FLASH CLOSE SHOT ENTRANCE DOOR

slamming violently behind  
Frankenstein as he exits.

M-13 INT. HALL MED. SHOT

Living room door in b.g.  
Elizabeth runs a few steps down  
the hall into fore., crying  
again, desperately:

ELIZABETH

Henry!

At this, the Baron and Victor  
emerge hastily from the living  
room and hasten towards Elizabeth.

VICTOR

Elizabeth! What is it?

ELIZABETH

He's gone - he's gone! Stop him!

M-13 (CONTINUED)

All three whirl around into camera, their faces filled with consternation.

M-14 EXT. CHALET. MED. SHOT. SIDE ANGLE

Peasants surging past the front of the house, torches flaring. Frankenstein rushes out of the house and joins the group of marching men. As the peasants recognize him they welcome him with enthusiastic acclaim - crowd moves on, Frankenstein is in its midst.

M-15 EXT. STREET MOVING SHOT.

Large body of peasants marching into camera, torches up-raised. Among them is Frankenstein, a wild, desperate look in his eyes - as he marches into large CU

DISSOLVE THROUGH TO

M-16 EXT. FLASH L.S. VILLAGE STREET

shooting towards the hills. Broken groups of peasants with bobbing torches all moving up towards the hills.

DISSOLVE THROUGH TO

M-17 EXT. HILLS. VERY L.S. REVERSE ANGLE

looking down upon the village from elevation. The mob of peasants are spreading out, fan-wise, into three general groups - one group advancing straight towards the hills, the other two going to right and left.

DISSOLVE THROUGH TO

M-18 HILLS MED. SHOT OVERHANGING ROCK

shooting up against the sky. Over the edge of this rock appears the head of the Monster.

DISSOLVE THROUGH TO

M-19 EXT. LARGE CU ROCK

profile shot, showing Monster looking down into the valley below, crouching there like some horrible gargoyle.

M-20 EXT FLASH VERY L.S. INTO VALLEY

showing the lines of peasants thinning out, almost in single file as they spread out around the base of the hills and start climbing up.

M-21 EXT. MED. SHOT VILLAGE CHURCH

A group of women and children are being herded into the church by a pair of husky-looking peasants with guns. Out of scene, the lines of men with their torches are still passing by, as evidenced by their moving shadows across the face of the building. The Baron and Victor comes into the scene with Elizabeth, who has thrown a light wrap over her frock. Both men look very worried and in a hurry to locate Frankenstein.

VICTOR

Don't stir out-of-doors  
until we come for you -  
You will be safe here my dear!

ELIZABETH

Don't worry about me! Find  
Henry - hurry - before it's  
too late.

The Baron pats her arm  
reassuringly - Victor  
presses her hand in silence  
unable to find words to ex-  
press his feelings - they both  
exit, hurriedly falling in  
with a passing group of peasants  
Elizabeth watches them go, then  
slowly enters the church - the women  
falling back to allow her to pass.

M-22 INT VILLAGE CHURCH.

A small, inexpensive set with plain whitewashed walls and crude, wooden appointments. The room is crowded with women and children, the children frightened and whimpering - the women in little knots of twos and threes, murmuring among themselves. The pews are filled -- many are praying. In b.g. the village priest is offering up a prayer. The church is lit only by candles, which give a weird, unearthly effect to the scene. Elizabeth enters and stands with bowed head, praying silently. The village women watch her curiously with deep sympathy.

M-23 EXT. MED. SHOT STREET.

Peasants going by - the Baron and Victor hail a group, who pause, holding torches aloft - they recognize him and fall back respectfully. The leader of the little group says, with grave deference:

LEADER

A grim business, Herr Baron!

BARON

(Nodding curtly)

Is my son among you?

SEVERAL VOICES

No, Herr Baron. . . We haven't seen him. . . I think I saw him go that way, Herr Baron . .

BARON

(to Victor)

Come - he must have gone on ahead -

They exit, the peasants following.

M-24 EXT. HILLS.

A detachment of peasants with torches, Frankenstein at their head, have arrived at the edge of the forest. Frankenstein halts them with:

FRANKENSTEIN

Wait!

They obey, looking to him for instructions.

half of you go around by the lake - the rest of us will go up this way -

There is a general murmur of assent - the party separates as he has ordered.

m-25 flash med. l. s. side angle

as Frankenstein and his men start up the side of the hill through the trees.

M-26 EXT. FLASH SHORE OF LAKE

About twenty men moving slowly along the shore, their torches reflected in the dark waters.

M-27 EXT. FLASH MED. CLOSE SHOT WOODS

The hounds pass before camera, rushing through the underbrush, the men holding their leashes having difficulty in keeping them back. The hounds start to bay loudly.

M-28 EXT. CLOSE SHOT ROCK.

Monster leaning over the rock, watching and listening. From far below comes the sound of the hounds, baying. The Monster raises himself slowly to a half-standing position, a look of fright on his face as he hears the dogs coming nearer.

(SOUNDS OF DOGS IN DISTANCE

M-29 EXT. FLASH L.S. HILLS,

shooting down - very steep angle  
over jagged rocks and boulders.  
Group of peasants scrambling up  
over the rocks.

M-30 EXT ROCKS. MED. SHOT

as Monster, looking down, sees the  
peasants coming up - turns and  
flees further up the rocks.

M-31 EXT. FLASH L.S. WOODED SLOPES.

In and out among the trees, as  
far as the eye can penetrate the  
dark forest, we glimpse the  
torches flashing about - men  
calling back and forth to each  
other.

M-32 EXT. ROCKY HILLSIDE.

Another location, presumably  
at a point where the woods  
thin out and the rocky formation  
of the mountains begin. Franken-  
stein and his group climbing up past  
camera. Frankenstein has fallen  
back a little - finds it hard going,  
as if not as used to traversing  
these rocky places as the more  
nimble-footed peasants are.

M-33 EXT. MED SHOT LARGE ROCK

shooting on angle down the hill  
rock in immediate fore. Behind  
this rock crouches the Monster,  
watching the searching party  
come towards him. Certain now  
of his danger, his face wears  
a hunted animal cunning.

M-34 EXT FLASH MED. CLOSE SHOT  
HILLSIDE

Frankenstein in fore. - the others  
scrambling on up ahead of him. Large  
fissures and crevices are commencing  
to appear in the rocky surface of  
the hills. Frankenstein misses his  
footing and drops his torch.

FB

M-35 EXT. FLASH CLOSE SHOT DEEP CREVICE

as torch drops down into it and is extinguished.

M-36 EXT. CLOSE SHOT FRANKENSTEIN

With an exclamation of annoyance, he picks himself up and starts to try to retrieve his fallen torch. It is necessary for him to lie down flat and thrust his arm down into the crevice - in doing so, he gives his shoulder a sharp wrench - succeeds in getting the torch and then sits up and starts cursing his shoulder to see what has happened to the others.

M-37 EXT FLASH L.S. UP HILLSIDE  
REVERSE ANGLE

from Frankenstein's angle, as the last of the men are vanishing over the brow of the hill.

M-38 MED. SHOT NEAR LARGE ROCK.

Legs of the peasants passing in immediate fore. (25mm lens shot) - in b.g., lying flat on his belly, Monster is watching craftily. CAMERA MOVES FORWARD TO LARGE CU MONSTER'S FACE, as he follow progress of the men past his hiding place.

M-39 EXT. FLASH CLOSE SHOT FRANKENSTEIN

as he gets up and looks around - then seats himself on a convenient rock and attempts to re-light his torch.

M-40 EXT. FLASH VERY L.S. HILLS,

shooting down again towards the village. The last detachment of men leaving - village deserted behind them. Church bell is still tolling the single, insistent not as though all preceding scenes as indicated.

M-41 EXT. FLASH L.S. VILLAGE STREET

The men are all gone now and the street is empty - lights burning in all the windows - doors left open - everything indicating the hurried departure.

(CHURCH BELL STILL TOLLING)

DISSOLVE THROUGH TO

M-42 EXT. FLASH LARGE CU CHURCH BELL,

tolling the one dismal note. This dies away as we

DISSOLVE THROUGH TO

M-43 EXT. WIDE PANORAMIC SHOT HILLS

A wide, striking vista of mountains and valley. All up and down the slopes of the hills are countless bobbing lights from the torches giving the effect of a gigantic man-hunt of hundreds of searching men.

(NOTE: This effect need not necessarily entail the actual use of hundreds of men, as by using perhaps a hundred moving lights we can fill in for this brief shot with another hundred stationary ones etc.)

DISSOLVE THROUGH TO

M-44 EXT. MOUNTAIN TOP

shooting up. One of the peasant leaders is framed against the sky, while below him the others wait. He has his cupped hands to his mouth and is calling:

LEADER

Hallo -o-o-o-o-!

M-45 EXT. FLASH ANOTHER, LOWER, PEAK

shooting down. The Baron and Victor, with their group, listen as the far echoes of the distant call sound eerily over the scene. Then the Baron cups his hands over his mouth and sends back an answering cry:

FB  
M-45 (CONTINUED)

BARON

Hallo-o-o-o-o-o!

M-46 EXT. ROCKY HILLSIDE.

Monster slinking along - stops  
and listens as the echoes of  
the Baron's cry reach his ears -  
then slips away into the dark,  
keeping as close as possible  
to the shadows of the great rocks.

M-47 EXT. FLASH MED. SHOT FRANKENSTEIN.

He has succeeded in lighting his  
torch again - gets up from the  
rock where he has been resting  
and favoring his wrenched shoulder,  
starts to trudge determinedly up  
the hill.

M-48 EXT. FLASH MED. SHOT HILLSIDE,

Monster coming down into camera -  
as he reaches fore. he stops,  
peering ahead - then leaps out  
of sight behind a group of  
boulders.

M-49 EXT. FLASH HILLSIDE

shooting down from Monster's  
point-of-view. Frankenstein  
coming up the hill.

M-50 EXT. FLASH LARGE CU MONSTER,

recognizing Frankenstein, his  
sweaty face contorted with  
hate and malice. He draws  
himself up, ready to spring.

M-51 EXT MED. L.S. HILLSIDE

shooting down. Monster behind  
rock in fore., back to camera,  
watching and waiting - up from  
b.g. Frankenstein approaching  
his torch held high.

M-52 EXT. MED SHOT AT ROCK. SIDE ANGLE,

matching action as Frankenstein comes up the hill into scene. As he rounds the corner of the rock where the Monster is lurking, Monster leaps out into his path - Frankenstein starts back with a cry.

M-53 EXT. FLASH LARGE CU FRANKENSTEIN

staring at Monster.

M-54 EXT. FLASH CU MONSTER

coming slowly towards Frankenstein

M-55 EXT. MED. SHOT ANOTHER ANGLE,

as Frankenstein retreats a step or two, thrusting his blazing torch at the Monster, who recoils with a snarl.

FRANKENSTEIN

Fire. . ! Fire. . !

Monster cowers - Frankenstein glances hastily around, still keeping torch levelled defensively - starts to call at the top of his voice.

FRANKENSTEIN

Hallo-o-o! . . . Hallo-o-o!

M-56 EXT. WIDE ANGLE SMALL PLATEAU.

At one side, the forest ends in a tangle of scrub oaks and heavy underbrush - in b.g. the rocky slopes extend up out of camera. The Baron and Victor and their men are coming down the side of the slope in b.g. just as another party breaks cover from the woods. The Baron peering through the darkness, hails the leader:

M-56 (CONTINUED)

BARON

Emil - ?

EMIL

(calling)

Ja, Herr Baron!

The two groups come together, the light of their torches mingling. CAMERA MOVES FORWARD INTO MED. CLOSE SHOT BARON, VICTOR and EMIL.

BARON

(anxiously)

Have you seen my son?

Emil shakes his head stolidly. The Baron looks disappointed and worried.

M-57 EXT. MED. SHOT AT ROCKS.

Frankenstein still holding the Monster at bay with his torch and crying, more loudly, excitedly:

FRANKENSTEIN

Hallo-o-o! . . . Hallo-o-o!

M-58 EXT. FLASH CLOSE SHOT MONSTER

cowering against a rock, the flashing tip of the torch in scene, keeping him at his distance.

M-59 EXT. MED. SHOT PLATEAU.

Baron, Emil and Victor in fore.  
- in b.g. the rest of the men have dropped wearily to the ground, snatching a brief rest before pressing on.

BARON

No signs of anything yet, Emil?

EMIL

Nothing, Herr Baron, but -

M-59 (CONTINUED)

Frankenstein's cry sounds faintly over scene, clipping Emil's speech short. Baron and Victor stiffen, listening.

(FRANKENSTEIN'S CRY)

BARON

Listen!

Hold up his hand for silence.  
In b.g. the low murmur of the others ceases - everybody tense.

VICTOR

That's Henry's voice!

Men in b.g. get to their feet hurriedly, observing the renewed tension.

BARON

(pointing)

That way - !

(to the others)

Come!

They all start to exit swiftly in direction indicated by Baron.

M-60 EXT. FLASH LARGE CU FRANKENSTEIN

calling again, at the top of his voice:

FRANKENSTEIN

Hallo! Hallo! Hallo!

M-61 EXT. CLOSE SHOT MONSTER

still shrinking away from the lighted end of the torch, which appears in scene. Suddenly, the flame starts to flicker out. Monster notices this and prepares to spring.

M-62 MED. SHOT

Frankenstein is looking around excitedly in all directions, trying to locate the lights of some of the searching parties. The torch continues to flicker out - Monster is creeping slowly, warily towards Frankenstein.

M-63 EXT. FLASH L.S. HILLS,  
dark and deserted.

M-64 EXT. MED. SHOT ANOTHER ANGLE,

Monster is fore., edging towards Frankenstein. Frankenstein turns noes his furtive progress - then sees what is happening to his torch - frantically tries to revive the fire, but the torch is almost spent. He lunges at the Monster with the remains, shouting frantically:

FRANKENSTEIN

Back! Back! Down!

M-65 EXT. FLASH WOODS. SIDE ANGLE.

Baron, Victor, and the men rushing past camera towards Frankenstein.

M-66 EXT. MED. SHOT

Frankenstein with his back to camera - torch almost out - Monster advancing with an imbecilic, terrible smile of triumph. As Frankenstein backs into camera, CAMERA MOVES SLOWLY BACK.

M-67 EXT. FLASH CU STONE.

Frankenstein's foot, backing into scene, treads on stone, which becomes dislodged, rolling beneath foot and throwing Frankenstein off balance.

M-68 MED. SHOT,

matching action as Frankenstein goes crashing to the ground. In one great leap, the Monster is upon him.

M-69 EXT. FLASH WOODS,

shooting down from slight elevation. Baron, Victor, and men coming up rise of ground into camera.

M-70 EXT. ROCKY HILLSIDE

Monster is clambering up the rocks, dragging the unconscious body of Frankenstein.

M-71 EXT. HILLSIDE NEAR ROCKS

Same location as Scene M-32, where forest ends and the rocky slopes begin. Baron, Victor, and men emerge from the underbrush and halt for a moment - Baron and Victor call in opposite directions.

BARON

Hallo-o-o-o!

VICTOR

Hallo-o! Henry! Henry!

They pause, waiting for an answer, but none comes.

M-72 EXT. ROCKY HILLSIDE. SIDE ANGLE.

A location not far from the mountain top. Monster toils up past the camera, dragging Frankenstein's body with him.

M-73 EXT. HILLSIDE NEAR ROCKS.

Baron, Victor,, and others looking around - then Baron turns to the men and says sharply:

M-73 (CONTINUED)

BARON

Come along!

and they all continue on up the side of the mountain.

M-74 EXT. CREST OF NEARBY HILL.

Up over the hill from the other side burst a detachment of peasants with the torches - they line up along the ridge, scanning the surrounding territory. Suddenly leader points off, crying excitedly:

LEADER

Look! Over there!

The men crowd around, looking off in direction of his pointing finger.

M-75 EXT. FLASH VERY L.S. ROCKY HILLSIDE

Against the whiteness of the rocks, the dark figures of the Monster and Frankenstein are seen, very small - The Monster crawling up over boulders and then pausing to turn back and drag Frankenstein's body up after him.

M-76 EXT. FLASH MED. SHOT CREST OF HILL

as those in the rear of the party hasten forward - great excitement - leader shouts over his shoulder to them and they all dash away, scrambling swiftly down the side of the hill.

M-77 EXT. MED. SHOT NEAR TOP OF ROCKY HILLSIDE

Monster has almost reached the top pauses for a moment to pull Frankenstein up after him - looks off -

M-78 EXT. FLASH L.S. TOWARDS  
ADJOINING HILL,

as seen from Monster's point-of-view  
Men hurrying down side of hill  
into little ravine and up the  
other side towards camera.

M-79 EXT. FLASH MED. CLOSE SHOT MONSTER

as he redoubles his efforts to reach  
the summit of the hillside.

M-80 EXT. ROCK LOCATION,

recently vacated by Monster and  
Frankenstein. Baron, Victor, and  
the others come up the hill and  
pause momentarily near the big rock.

M-81 EXT. FLASH CLOSE SHOT HOUNDS,  
as they start to strain at their  
leashes, snarling and snapping  
- very excited.

M-82 EXT. CLOSE SHOT VICTOR AND BARON,  
as Victor indicates dogs - exclaims:

VICTOR

Look - the hounds! They've  
picked up a trail!

M-83 EXT. ROCKS. WIDE ANGLE.

Baron, Victor in fore. - Baron  
turns his attention to the hounds,  
who start to bay - Baron says to  
men holding them:

BARON

Turn them loose!

The men obey - hounds dash away  
up the rocky slope - a great cry  
goes up from the men as, headed  
by Victor and the Baron, they  
follow as fast as they can.  
CUT L.S. hounds dashing away  
up slope.

M-84 EXT. VERY L.S. CREST OF HILL,

shooting up at slight elevation from a spot as directly opposite as location permits. Framed against the skyline are the ruins of an old mill, which stands in the rocky clearing at the very top of the hill. The sails are torn in many places, hanging in shreds, yet whole enough to present sufficient resistance to the night breeze, before which they are lazily turning. The structure presents a gaunt, spectral appearance creating a grim effect of desolation and abandonment. Monster is seen just struggling up over the crest of the hill. From below come the baying of the hounds.

(BAYING OF HOUNDS)

He appears to pause, listening - then flinging Frankenstein across his shoulder like a sack of meal, starts towards the mill on a run, crouching low.

M-85 EXT. TOP OF MILL

shooting down towards ground. Monster comes running towards mill and disappears from sight inside.

(BAYING OF HOUNDS  
COMING NEARER)

M-86 INT. GROUND FLOOR OF MILL.

A small, circular room, just large enough to accommodate the pump-shaft and a rickety stairway leading up through a trap door opening in floor, to the top of the mill. Everything is in a state of decay. The pump-shaft is broken in several places - there are large holes in the floor, through which rank weeds are lifting their heads. A faint light is admitted through several places where the side walls of the mill have started to fall away. The only solid thing which remains is the door, of heavy oak, which is standing half open.

Monster burst in through the door, slamming it shut behind him, and dumping Frankenstein's body to the floor.

M-87 INT. MILL  
FLASH CLOSE SHOT DOOR

matching action as it slams shut -  
a huge cross-bar drops down into  
place, dislodged by the violence  
of the slam.

M-88 EXT. HILLSIDE. FLASH CLOSE SHOT HOUNDS

as they race by the camera up the  
hill towards the mill, in full cry.

M-89 EXT. FLASH WIDE ANGLE HILLSIDE

shooting down - crowd of peasants  
headed by Baron and Victor are  
joined by the other group - they  
all swarm up the hill together  
into camera.

M-90 EXT. MOUNTAIN TRAIL

A narrow trail winding around the  
side of a hill - steep cliffs  
leading to ravine below. A third  
party of searchers appear from  
around the bend of the trail - as  
they come into fore., torches held  
high above their heads, moving in  
single file, the leader points  
ahead with an excited exclamation

M-91 EXT. VERY L.S. MILL,

as seen from viewpoint of new group.  
The first two parties - the Baron's  
and the other - comprising about a  
hundred men, all with flaming torches,  
are swarming like distant fireflies  
up towards the mill. The far-off  
baying of the hounds is faintly  
but distinctly heard.

(BAYING OF HOUNDS)

M-92 EXT. MOUNTAIN TRAIL

The third party of searchers  
start off, pell-mell, in the dir-  
ection of the mill.

M-93 EXT. MILL. WIDE ANGLE.

Hounds break over the brow of the hill and dash across camera to the door of the mill, where they are brought up short by the closed door, snarling and snapping.

M-94 INT. MILL MED. SHOT

Rickety stairs in fore., getting angle to include bolted door below. Monster has picked up Frankenstein and thrown him over his shoulder again - has climbed half-way up the rickety stairs, where he pauses briefly, glancing fearfully over his shoulder at sound of the hounds outside - then continues on up, through open trap-door leading to second floor level of mill.

(BAYING OF HOUNDS  
OUTSIDE MILL)

M-95 EXT. MILL. FLASH WIDE ANGLE

as great crowd of peasants, with Baron and Victor in lead, rush up over the brow of the hill towards the mill.

M-96 INT. MILL  
MED. SHOT SECOND FLOOR LEVEL

Monster has come up through the trap-door - kicks it shut after him and proceeds up a shaky wooden ladder to top floor of the mill, Frankenstein over his shoulder.

M-97 EXT. MILL. FLASH MED. CLOSE  
SHOT SIDE ANGLE AT DOOR

as peasants swarm around lower part of mill - drag the dogs off - general confusion and shouting - torches bobbing wildly.

M-98 EXT. HILLSIDE FLASH WIDE ANGLE

A fourth group of searchers are hurrying up the hill from another direction towards the mill - great excitement

M-99 INT. TOP FLOOR OF MILL

This room is smaller than the ones below, in proportion to the tapering structure of the mill - also in better repair, although everything is thick with dust and festooned with cobwebs. In one corner are a couple of moldering sacks of grain, half-eaten by rats, and the rusty remains of some machine parts. A small door, sagging inward, leads out upon a narrow balcony which encircles the upper part of the mill. There is also a small window hear the door. Through door the sails occasionally dip into sight and up again, slowly turning in the night wind. The room is dimly lit by light from half-open door and window, as well as by oblique shafts of light which enter through holes in the roof. Monster has dumped Frankenstein down upon the dust-covered floor and is crouched by the window, peering down at the mob.

M-100 EXT, MILL FLASH L.S.

shooting down through window. A great gathering of peasants with their torches - yelling and shouting - the continual baying of hounds.

(SOUNDS  
FROM  
CROWD

M-101 INT. FLASH LARGE CU MONSTER

shadowy against the window.

CONTINUOUS  
THROUGHOUT  
ENTIRE

M-102 INT. LARGE CU FRANKENSTEIN

slowly coming to. His eyes flicker open - he lies without moving for a moment, staring blankly up at the ceiling - then becomes conscious of the disturbance outside - raises himself slowly and painfully on one elbow and looks across towards Monster -

SEQUENCE)

M-103 INT. FLASH CU MONSTER

swaying back and forth, growling to himself - terrified - at bay.

M-104 INT. CLOSE SHOT FRANKENSTEIN.

Sight of the Monster and the yelling outside brings him back with a rush to a sharp realization of his peril, as well as fact that aid is near at hand - he glances swiftly about for some means of escape.

M-105 INT. FLASH CU DOOR

as seen by Frankenstein

M-106 INT. CLOSE SHOT FRANKENSTEIN

as he starts very cautiously to drag himself over to the door - CAMERA PANNING SLOWLY TO FOLLOW Half-way across the dim room, he knocks against one of the disused machine parts and utters a sharp gasp of pain.

M-107 INT. FLASH CU MONSTER,

whirling at the sound.

M-108 INT. FLASH CU FRANKENSTEIN,

seeing that he is discovered - starts slowly to rise to his feet, to make a dash for the door.

M-109 INT. LARGE CU MONSTER

coming into camera towards Frankenstein, his face a livid mask of fear and hate.

M-110 INT. FLASH CU FRANKENSTEIN

leaping to his feet and staggering back.

M-111 EXT. MILL MED. CLOSE SHOT AT DOOR

Peasants trying to batter down the door, which is quivering under their savage onslaughts, but so far has resisted them.

PEASANTS

Get a big log! . . some rocks!  
. . . smash it down! . . .

M-112 INT. MILL. WIDE ANGLE

Frankenstein and Monster maneuvering slowly, craftily - Monster trying to force Frankenstein into a corner - blocking doorway - Frankenstein - stalling for a chance to make his bolt for freedom. Finally succeeds in drawing the Monster away from his position by pretending to start down ladder to second floor - as Monster makes quick move to block this, Frankenstein rushes across room and out of the door - Monster leaps after him with a snarl of rage.

M-113 EXT. MILL MED. SHOT BALCONY

matching action as Frankenstein rushes out - Monster close at his heels - makes a grab for him - they grapple. A shout goes up from below.

M-114 EXT. FLASH MED SHOT PEASANTS,

shooting from slight elevation - all heads are turned aloft.

M-115 EXT. FLASH MED SHOT PEASANTS

shooting up - the figures of Frankenstein and Monster are seen struggling furiously.

M- M-116 EXT. FLASH CU VICTOR,

crying in horror:

M-116 (CONTINUED)

VICTOR

Henry!

M-117 EXT. FLASH CU BARON

looking up, startled

M-118 EXT. FLASH L.S. BALCONY,

shooting up - one of the sails  
swings around, blotting the two  
figures from view of the crowd  
beneath. Roar of the crowd  
increases.

M-119 EXT. CLOSE SHOT ON BALCONY,

as Monster hurls Frankenstein back  
in through the door - then turns  
and bares his teeth in an animal  
snarl at the peasants below - a  
yell goes up from the mob.

M-120 EXT. WIDE ANGLE,

shooting down - all the peasants  
gazing aloft and yelling at the  
top of their voices.

PEASANTS

There he is! . . . The  
fiend! . . . murderer! . . .  
kill him . . . kill! . . .  
kill! . . .

The din becomes almost deafening.

M-121 EXT. FLASH LARGE CU MONSTER

looking down and snarling -

M-122 EXT. MED. SHOT PEASANTS

A couple of them reach down and  
snatch up rocks, hurling them  
aloft.

M-123 EXT. MED. SHOT ANOTHER GROUP,

following suit - hurling stones  
and yelling like maniacs -

M-124 EXT. FLASH CU MONSTER

as a stone grazes his temple - he  
recoils as a shower of stones fall  
around him, many of them reaching  
their mark.

M-125 EXT. MILL FLASH CU FRANKENSTEIN  
pulling himself up from the floor  
and staggering out of the door  
again.

M-126 EXT. HILL. FLASH WIDE ANGLE MOB,  
yelling and hurling stones -

M-127 EXT. MED. SHOT BALCONY.

Frankenstein comes lurching out  
from inside, very weak - barely  
able to stand - slips behind  
the Monster's back, as if to run  
around to other side of balcony.  
Monster turns and lunges after  
him.

M-128 EXT. FLASH CLOSE SHOT BARON  
AND VICTOR

screaming up to Frankenstein:

BARON AND VICTOR

Jump, Henry! Jump! Jump!

M-129 EXT. MED. SHOT BALCONY,

shooting from just a little  
below balcony level. Frankenstein,  
bewildered and dazed with pain  
and desperation, starts to obey -  
gets one leg over the balcony rail  
just as Monster grabs him and  
yanks him back.

M-130 EXT. FLASH CLOSE SHOT BARON

He jerks rifle to shoulder  
and fires.

M-131 EXT. FLASH CLOSE SHOT MONSTER

as Baron's shot takes effect  
catching him in the chest - he  
screams with rage and pain -  
swings Frankenstein around in  
front of him, pinioning him by  
the arms- another shower of  
stones and clubs fall around him  
and Frankenstein.

M-132 EXT. CLOSE SHOT LUDWIG

raising his rifle to fire again.

M-133 EXT. MED. CLOSE SHOT

as Baron springs into scene  
dashing the rifle from Ludwig's  
hands, crying.

BARON

No - no! My son - !

Ludwig jerks himself loose  
and again raises his rifle  
snarling:

LUDWIG

What about my little girl?

fires twice.

M-134 EXT. CLOSE SHOT BALCONY

Frankenstein cries out in pain  
as he receives the two shots  
square in the chest - sags forward.

M-135 EXT. FLASH LARGE CU BARON,

as he sees effect of shots - turns  
upon Ludwig with a cry of agonized  
fury,

M-136 EXT MED. SHOT

Baron and Ludwig in immediate fore. -  
matching action as Baron swings  
around on Ludwig and fells him  
with one terrific blow. The  
peasants yell all the louder at  
this - they surge forward and sweep  
the struggling Baron back out of  
their way. Victor springs angrily  
to his assistance, but receives  
the same treatment - general  
melee - the mob has gone absolutely  
wild.

M-137 EXT. MED. CLOSE SHOT AT DOOR

Some of the men have found a heavy  
log, which they are using as a  
battering-ram, but without much  
success. They are joined by  
another group with upraised  
torches, who rush in crying:

PEASANTS

Never mind that! Burn the  
mill . . . Burn the mill! . .

this cry is taken up by others,  
out of scene.

M-138 EXT. WIDER ANGLE

matching action as the cry becomes  
louder:

PEASANTS

Burn the mill! . . . Burn the  
mill! . . .

They start rushing into camera  
screaming insanely.

M-139 EXT. MED SHOT ANOTHER ANGLE

Baron vainly trying to  
struggle through the milling  
mob, calling desperately:

BARON

No, no! I forbid it! My  
son - my son - !

M-140 EXT. FLASH MED. CLOSE SHOT

as peasants crowd forward and start piling their burning torches around the base of the mill.

M-146 EXT. BALCONY FLASH LARGE  
CU MONSTER

shooting up from point slightly below balcony level - Monster looking down over rail - his eyes light up with increasing fear at what he sees.

M-147 EXT. L.S. SIDE OF MILL,

shooting down from balcony. Around the base of the mill is a circle of fire, formed by the heaped-up torches. More and more peasants are crowding forward, hurling their torches upon the rapidly-mounting pyre. The mill has already ignited and flames have commenced to lick up the side.

M-148 EXT. FLASH MED. SHOT BASE OF MILL

A great pile of blazing torches in immediate fore. - peasants moving forward from b.g. in great numbers, casting their torches into pile - the flames shoot up, almost obliterating men in b.g.

M-144 EXT. MED. SHOT BALCONY.

Monster recoils, chattering fearfully - starts jumping up and down in a frenzy - rushes to rail and yells down below, making frantic gesticulations - then looks around for something to hurl down at the peasants. Frankenstein has slumped down in a heap on the narrow balcony - Monster leaps at him and picks him up to throw him over the rail. Frankenstein struggles feebly - utters a cry of despair

M-145 EXT., FLASH CU BARON

glancing aloft - a cry of helpless  
horror bursts from his lips as he  
points -

M-146 EXT. FLASH L.S.

shooting to top of mill, as Monster  
stands at balcony rail, with the  
struggling body of Frankenstein  
poised above his head -

M-147 EXT. FLASH CLOSE SHOT BALCONY

as the Monster, with a mighty  
bellow hurls Frankenstein's body  
down at the mob.

M-148 EXT. FLASH L.S.

shooting down - Frankenstein's body  
hurtling down towards upraised  
faces of the horrified peasants -

M-149 EXT. FLASH LARGE CU BARON,

his face a mask of helpless agony

M-150 EXT. FLASH LARGE CU VICTOR

crying out and averting his eyes.

M-151 EXT. SIDE OF MILL

A large sheet of flame shoots up  
the side.

M-152 EXT. WIDE ANGLE.

Peasants rushing by camera towards  
spot where Frankenstein's body has  
fallen

M-153 EXT. FLASH MED, L.S. MILL

at one of the sails, swinging slowly down towards flames, catches fire- continues on up, carrying fire with it.

M-154 EXT. MED. SHOT BALCONY

shooting at balcony level. Monster jumping up and down - the flaming sail passes by between him and the camera - he leaps back in stark terror.

M-155 EXT. MED. CLOSE SHOT

Baron in immediate fore., back to camera, kneeling over his son's lifeless body (out of scene) - his head bowed in grief. Victor stands beside him, one hand on his shoulder, also gazing down. Peasants exchange horrified glances - then start to withdraw, leaving the two men alone in their desolation.

M-156 EXT. FLASH MED. L.S. MILL

Another sail catches fire - the lower portion of the mill is now wrapped in flames.

M-157 EXT. BALCONY FLASH CU MONSTER

shrinking back as the fiery sails swing between him and camera.

M-158 EXT. FLASH MED. SHOT PEASANTS

watching the fire - CAMERA PANS SWIFTLY ALONG as they point and yell in triumph, the light of the holocaust on their sweaty animal faces.

M-159 EXT. FLASH WIDE ANGLE

Another shot of the blazing structure. One of the great sails breaks loose and crashes to the ground in a shower of sparks and debris.

M-160 EXT. MED. SHOT AT BALCONY LEVEL,

as the remaining sails swing around, a little faster, all of them blazing now, like a gigantic pin-wheel of flame.

M-161 EXT. FLASH LARGE CU MONSTER'S FACE

as he screams with terror - smoke and flame enveloping him. We hear the ominous swish of the blazing wings - the loud crackle of flame.

M-162 INT. MILL.

Monster rushes in from the outside up the center of the mill shoots a spurt of flame and smoke - Monster turns, trapped - rushes outside again, screaming.

M-163 EXT. MILL MED. SHOT BALCONY LEVEL

The wings are turning faster - at intervals we see the figure of the Monster, leaping up and down yelling like a veritable fiend - the heavy rising pall of black smoke blots him out. CAMERA STARTS MOVING BACK as we

DISSOLVE THROUGH TO

M-164 EXT. VERY L.S. MILL

from adjoining hillside. On the crest of the hill the mill is a solid sheet of flame - the great sails turning and breaking up, another crashes down - the mob runs back out of the way - remain at about a hundred yards from the mill, watching and yelling.

FADE OUT

SEQUENCE "N"

(SOLEMN TOLLING  
OF CHURCH BELL)

FADE IN TO

- N-1 INT. VILLAGE CHURCH. DAWN.  
LARGE CU OF SINGLE CANDLE ON  
ALTAR, burning low. CAMERA  
MOVES BACK TO INCLUDE CU  
ELIZABETH, kneeling in front  
pew, her head bowed in silent  
prayer. She raises her head and  
looks around at the sound of a door  
opening behind her. (SOUND OF DOOR  
OPENING)
- N-2 INT. L.S. CHURCH  
shooting towards entrance door,  
Elizabeth in immediate fore.  
The church is empty and in deep  
shadow. Lit only by candle - light  
and the first faint glimmer of  
the dawn. From b.g. comes the  
Baron and Victor, walking very  
slowly. The Baron looks old and  
haggard - every line of his drooping  
body spells defeat and despair.  
Victor is half-guiding, half-sup-  
porting him. Elizabeth's hand  
flies to her throat in a quick  
gesture of foreboding. (CHURCH  
BELLS
- N-3 INT. CU BARON AND VICTOR TOLLING  
coming forward into camera, which  
moves back before them The Baron's  
head is bowed - he seems oblivious  
to everything but his great sorrow.  
As they approach the front of the  
church, CAMERA SWINGS AROUND TO  
WIDER ANGLE, taking in Elizabeth  
She makes an involuntary move  
towards Victor and the Baron, her  
eyes agonized in silent pleading -  
Victor makes a swift gesture,  
indicating that she is not to speak.  
He releases his hold on the Baron's  
arm and turns to Elizabeth - the  
Baron moves on past them, unheeding -  
CAMERA PANS WITH HIM as he reaches  
chancel steps. Here he raises his  
eyes for a brief moment and then  
falls to his knees  
before the altar. CAMERA MOVES  
FORWARD TO CLOSE SHOT as he  
lies there, physically spent,  
emotionally exhausted, his clasped  
hands trembling as he lowers his  
head into his arms  
SLOWLY  
UNTIL  
FINAL  
FADE)

N-4 INT. CLOSE SHOT VICTOR AND ELIZABETH

standing beside a pillar. Elizabeth's head is bowed, also. Victor has his arm consolingly about her shoulder - there are tears in his eyes, but he is otherwise in control of himself. As they stand there, the light of the dawn commences to steal in through a large stained-glass window over the chancel, slowly suffusing them with it's rays. CAMERA STARTS MOVING BACK TO L.S. CHURCH - the last thing we see is Victor and Elizabeth standing by the pillar and the morning sun breaking over them - while in b.g., kneeling before the shadowy altar, the broken figure of the old Baron. CAMERA MOVES BACK AT INCREASED TEMPO to the very doors of the church, which close slowly as CAMERA PASSES THROUGH and we

FADE OUT